

CLAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | FALL 2019



LOVELACE | STRONG WOMEN | BAKER | OLDFATHER | PHOTO FEST | ARTIST/ARTIST | ACCESSIBLE ART WALKS | HISPANIC ARTISTS | CREATIVE FUSION



Cleveland Institute of Art 2019 Faculty Exhibition

A tradition that spans over eight decades, the Faculty Exhibition is a celebration of art and its makers and an opportunity for the public to view new, original, and innovative works from our world-renowned art and design faculty.

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Petra Soesemann, Foundation faculty. *Mirage*, 2019



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What PLACES & SPACES do we want?

This season (September 13, 2019–January 5, 2020) we are reflecting on the question, *WHAT PLACES & SPACES DO WE WANT?* while surrounding ourselves with the work of three artists, Catherine Opie, Byron Kim, and Liu Wei. We invite you to join us in thinking about how the spaces we occupy shape our encounters of the world.

Installation view, *Catherine Opie: The Outside-Inside, Installation for moCa Cleveland*, April 27, 2019–January 5, 2020.
Photo: Field Studio. ©moCa Cleveland 2019

Opening Night
Friday,
September 13

at moCa
Liu Wei
Byron Kim
Catherine Opie

Arts and culture is core to
our identity.

It inspires awe.

It bridges societal divides.

It shifts our perspective.

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partners, we ensure it
continues to do so for
generations to come.



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CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses.

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COVER: Michelangelo Lovelace, *Starry Night Over the City* (detail), acrylic on canvas, 2019. After 40 years making art, the Cleveland-based artist is finding an audience nationwide. See page 86.

We're Not Bragging

It's kind of a Cinderella story. An underdog story. A power-of-the-people story. You may have read this news on CAN Blog right after it happened, but now that we have had some time to reflect on it, we are compelled also to put it in print: In June, at its annual All Ohio Excellence in Journalism Awards, the Press Club of Cleveland named *CAN Journal* its Best Magazine in Ohio.

We were proud to share the stage with runner-up *Edible Cleveland*, which is also beautiful and outstanding, and also proud to be chosen over third-place winner *Cleveland Magazine*, because recognition is sweeter when the competition is tough.

For this (still) upstart nonprofit art magazine to compete successfully against the established regional monthly (and magazines from all over Ohio) is an enormous accomplishment. That's not bragging. We're just telling the truth. Well, maybe we are bragging just a little.

While the judges did not offer any comments, we have a few ideas about what sets CAN apart. First, it is a magazine about art. Thanks to the region's artists, we have a steady

This year we have continued to build on that idea, welcoming new members to diversify and more accurately than ever reflect the scope of art making in Cleveland.

As we go to press, the Sculpture Center has announced new leadership. After twelve years leading the organization, Ann Albano has stepped down. Grace Chin—who has extensive development experience at the American Symphony Orchestra, Cincinnati Symphony Orchestra, and the Whitney Museum of American Art—will lead the organization forward. As we look ahead to fall, we're happy to report some great new developments. Herb Ascherman, Laura D'Allessandro, and Jim Szudy have launched Cleveland Photo Fest, which aims to be an annual series of exhibits and has the goal of strengthening appreciation of the role of photography as a medium. You'll find Bruce Checefsky's story on the effort later on these pages.

In addition to dozens of stories from our members, you'll also find jimi izrael's interview with cover artist Michelangelo Lovelace, whose paintings of urban street scenes have developed a national audience and are

WELL, MAYBE JUST A LITTLE

supply of gorgeous images that help us tell every story. And all the credit for showing that off with clean, sensible style goes to our designer, JoAnn Dickey.

Second, *CAN* counts among its contributors many of the most accomplished writers on art in the region, including our communications manager Brittany Mariel Hudak (who gathers dozens of events for the *CAN Weekly* e-newsletter), as well as Douglas Max Utter, CWRU Professor Henry Adams PhD, William Busta, Joseph Clark, Jeff Hagan, jimi izrael, Erin O'Brien, and many others. Our impeccable copy editing is done by Laura Fratus.

Even more important than that, though, we believe that *CAN*'s strength is in the volume of its content. Each issue brings you extensive news of what is coming up in Cleveland, thanks to our Members Report section. The word "robust" comes to mind. It underscores our core belief that we are stronger together.

headed to Expo Chicago in September. Brittany Hudak discusses paintings of Dana Oldfather, who has a show opening at the McDonough Museum in Youngstown. Erin O'Brien investigates why the overwhelming majority of visual art organizations in Cleveland are led by women.

Speaking of women as leaders in the arts, on September 21, *CAN*'s benefit at Worthington Yards will celebrate women in top-level arts positions, from Artists Archives of the Western Reserve to moCa to Zygote Press. Our honored guests are George Gund Foundation Senior Program Officer for the Arts Jennifer Coleman and Cleveland Arts Prize-winner Kristen Cliffl. So please join us, and them. Your support helps us continue shining light on all the exhibits and events that make Cleveland a great place to experience art.

We look forward to seeing you.

Michael Gill
Editor / Publisher

Akron Art Museum Presents Open World

by Akron Art Museum Staff



ABOVE: Tabor Robak, *20XX*, 2013, HD Video, real-time 3D, 6 minutes, 43 seconds, 80-in. monitor, Courtesy of the artist and team (gallery, inc.), New York. NEXT PAGE CLOCKWISE: Suzanne Treister, *Fictional Videogame Still/Q. Would you recognize a Virtual Paradise?*, 1992, photograph (from original work on screen of original Amiga computer), Courtesy of the artist, P.P.O.W., New York and Annely Juda Fine Art, London. Angelo Ray Martinez, *Balloon*, 2016, Acrylic on canvas, 10 x 8.125 x 2 in., image courtesy of the artist. Joan Pamboukes, *Morning from Grand Theft Auto, San Andreas*, 2006, digital chromogenic print, 30 x 40 in., Courtesy of the artist. *Invader*, Rubik Wipe Out, 2014, Rubik's Cubes on Perspex, 62 5/8 x 55 1/8 in., Courtesy of the artist and *Over the Influence*, Los Angeles.

OPEN WORLD: VIDEO GAMES & CONTEMPORARY ART

Karl and Bertl Arnstein Galleries
October 19–February 2

According to a 2015 Entertainment Software Association survey, 155 million Americans play video games. Visual artists are gamers too, yet video games are rarely examined as a major influence on contemporary art. *Open World: Video Games & Contemporary Art* draws attention to this phenomenon through the presentation of artworks including painting, sculpture, textiles, prints, drawings, animation, video games, video game modifications and game-based performances and interventions by makers who self-identify as artists.

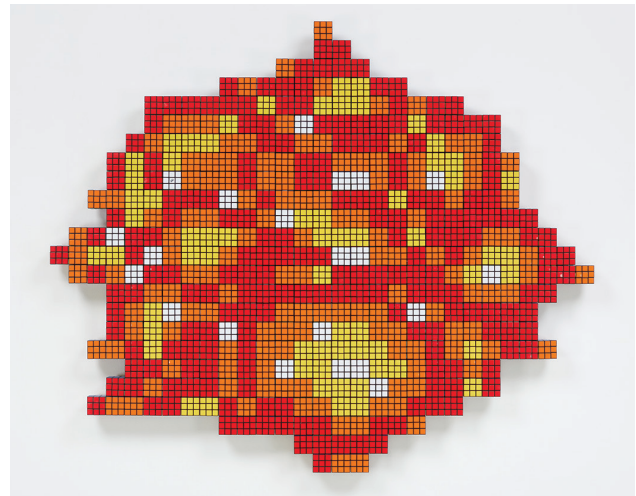
The artworks in *Open World* reference a broad cross-section of games, ranging from early text adventure and arcade games to modern massively multi-player

online roleplaying games and first-person shooters. Participating artists are influenced by beloved video game franchises including *Super Mario Brothers*, *The Legend of Zelda*, *The Sims* and *Final Fantasy*, although the exhibition will not include commercially produced games.

The exhibition's title refers to open-world video games, which allow a player to roam through a virtual world, freely selecting his or her objectives. The title also draws attention to the rich opportunities video games offer for creative expression. Through games, artists build alternate worlds. They use digital games to create meaning through imagery, music, sound effects, animation and narrative. The rules governing the experience of playing a video game can express a viewpoint and encourage critical thinking or empathy by directing the player's attention to systems at work within the real world.

By exploring the ways artists utilize video games, *Open World* offers an understanding of the depth of the aesthetic and conceptual influence of games on their practices. Artists make interactive electronic games or use video game software or hardware as raw material for their work. They borrow characters, background imagery, symbols, code, or hardware from commercially produced video games to explore digital worlds and their impact on society. They use tools intended to create video games to make works of art, and they perform, photograph and record inside games.

Held in conjunction with the exhibition, the Open World Arcade is a daylong event on December 7 at the Akron Art Museum. Visitors will have the chance to explore a juried selection of indie video and tabletop games while meeting their designers. They will also be able to play the



commercially made games that inspired artists in the exhibition.

The artists participating in *Open World: Video Games & Contemporary Art* include Ueli Alder (Hemberg, Switzerland), Cory Arcangel (New York), Alan Butler (Dublin), JooYoung Choi (Houston), Joseph DeLappe (Dundee, Scotland), Krista Hoefle (South Bend, IN), Invader (France), Butt Johnson (New York), Angelo Ray Martínez (South Bend, IN), Michael

Menchaca (San Antonio), Feng Mengbo (Beijing), Joan Pamboukes (New York), Oliver Payne (Los Angeles), Tim Portlock (St. Louis), Tabor Robak (New York), Rachel Rossin (New York), Jacolby Satterwhite (New York), Skawennati (Montreal), Suzanne Treister (London), Nathan Vincent (Los Angeles), Bill Viola (Long Beach, CA), Angela Washko (Pittsburgh) and Mathew Zefeldt (Minneapolis). ■

Open World: Video Games & Contemporary Art is organized by the Akron Art Museum and supported by the John S. and James L. Knight Foundation, Ohio Arts Council, The Tom and Marilyn Merryweather Fund, and National Endowment for the Arts. Media Sponsorship is provided by Western Reserve PBS

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MERNET LARSEN: THE ORDINARY, REORIENTED | THROUGH SEPTEMBER 8

Judith Bear Isroff Gallery

DREAD & DELIGHT: FAIRY TALES IN AN ANXIOUS WORLD | THROUGH SEPTEMBER 22

Karl and Bertl Arnstein Galleries

JOE VITONE: FAMILY RECORDS | THROUGH OCTOBER 27

Fred and Laura Ruth Bidwell Gallery

OPEN WORLD: VIDEO GAMES & CONTEMPORARY ART | OCTOBER 19- FEBRUARY 2

Robert Hartshorn and Sharon Pomales Tousey Dive Deep at BAYarts

by Jessica Stockdale



LEFT: *Coming up for Air*, painting by Rob Hartshorn. RIGHT: *Thoughts on Our Planet's Future (Detail)* by Sharon Pomales Tousey, oil on wood, 44 x 40, 2018.

THEY ARE REMARKABLE percentages, the numbers for how much water is both in the human body and covering the earth. (Approximately 60% and 71%, respectively.) It is this psyche-entrenched inspiration that is the theme for the BAYarts October exhibition by Robert Hartshorn and Sharon Pomales Tousey, entitled *Just Add Water*.

These unconventional and award-winning artists will be offering their personalized viewpoints for how they relate to water. One commonality is that both have always lived close to a body of it. For water-sports loving Hartshorn, it's something he describes as "in [my] blood." He was even a scuba dive boat operator in Key Largo, Florida, once upon a time.

Pomales Tousey, who loves boating, was born and raised in the Caribbean island of Puerto Rico, and then moved to Hilton Head Island, South Carolina, on the Atlantic before moving to Bay Village, Ohio, on Lake Erie.

Both artists have one piece they were especially eager to discuss. Having worked on *The Mermaid* for ten years, Hartshorn is finally ready to display the piece for this exhibition. He designed it with John Pennekamp Coral Reef State Park in mind, and he's focused on the message it sends. "[The state park] is being degraded by environmental pressures, but I want to show its beauty of forty years ago when I first went snorkeling in it. It makes me present to the

magical feeling of being and breathing underwater: the pressure, the immensity, the 'otherness' of it."

Pomales Tousey's *Predators* is set in the Open Sea tank at the Monterey Bay Aquarium in California. "The main characters, the sharks, were 'placed' there from other sketches," explains the artist. "This painting comments on the threat humans represent to marine life, in this case, sharks. Even though 'finning' is illegal in the US, the slaughter of thousands of sharks for their fins is still practiced in Asia." ■

Just Add Water: Sharon Pomales Tousey and Robert Hartshorn. Opening reception October 11, 7:00 to 9:00pm.

BAYARTS

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Ingenuity Cleveland ignites the Creative Spark among Artists, Makers and Entrepreneurs, through Joy and Collaboration. **IngenuityFest 2019: Dreamscapes** celebrates the organization's 15th year by bringing you an entire fantasy, vividly imagined, awaiting behind the doors of the 350,000 square foot Hamilton Collaborative.

Join 20,000 art-lovers, creatives, young professionals & families to enjoy favorites like the hands-on Makers Mecca and Vendor Village. Six stages present Hip Hop, Jazz, Funk, Rock, Electronic, and Dance. Children of all ages can enjoy activities like the youth-focused Ingenuity Dreamland & Imaginarium, and adults can visit the late-night Ingenuity Cabaret for something a bit more raucous.

New in 2019 are the sustainability-focused exhibits of IngenuityTree Isle, and Wellness Way, where attendees can focus on health of mind, body, spirit and community. The Dreamer's Tavern will feature local speakers powered by Ingenuity's Ignite! program.

Plus:

Official site for the inaugural Cleveland Photo Festival, presenting *Cleveland: The Rhythm of Fashion* with Anastasia Pantsios, Ron Knerem & Eartha Goodwin, curated by Laura D'Alessandro & Jacci Hammer.

Short films in a pop-up mini theater, curated by Emerge Microcinema.

Special showing of Roger Titley's *Creatures*, in partnership with BorderLight International Theater and Fringe Festival.

Fine Art gallery curated by Maria Neil Art Project.

Indoor Roller Disco, by IngenuityLabs Ignite! Impact Award Winner Rollin' Buckeyeze Foundation.

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Immersive Exhibits by the LGBT Center of Greater Cleveland, Youth Entrepreneurs' Market by the Youth Entrepreneurship Institute, and fine craft furniture exhibit in partnership with F*Sho & Soulcraft CLE.

Three-story Dream Machine presenting Tesla Orchestra, Plasmosis and OPUS 216.

Visit: ingenuitycleveland.org



Lori Waxman, The 60wrd/Min Art Critic by M. Carmen Lane

ARE YOU AN ARTIST? Do you need a review? As part of her long-running performance, the "60wrd/min art critic," Lori Waxman will be at ATNSC in Cleveland writing short reviews for any Cleveland-based artist who wants one from November 23 through 25.

Lori Waxman has been the primary art critic for the *Chicago Tribune* for the past decade. She is a recipient of the 2018 Rabkin Foundation Award for Art Journalism and the author of *Keep Walking Intently* (2017). For more information on the project, visit 60wradmin.org.

Ahksótha Gallery is an artist-run space sited in a detached two-car garage in the Buckeye-Larchmere neighborhood of Cleveland. ■



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Ka-Pow! Comix Coming to Cleveland, Kinda!

Valley Art Center Celebrates Ohio's Unique Place in Comic History

by Valley Art Center Staff



ABOVE: "Spirit of Truth" Wonder Woman by Todd Turner. Hand cut glass mosaic on mannequin form
RIGHT: The Nightstalker (detail) by Gilbert Rivera Jr. Pencil, ink on paper

OHIO has a long and important history with the world of comics. Lancaster's Richard Outcault is credited with creating the first successful newspaper comic strip *Hogan's Alley* in 1895. Frederick Oppen, from Madison, created the immensely popular *Happy Hooligan* which ran from 1900 until 1932, the same year that Jerry Siegel and Joe Shuster met (*CRASH!*) in high school in Cleveland and began the collaboration that birthed Superman in 1938.



Zooming in (*ZAP!*), Cleveland is home to Harvey Pekar, and Gary Dumm of *American Splendor* fame as well as John Backderf, all of whom were influenced by Robert Crumb, the famous (infamous?) underground comic artist who lived in Cleveland in the mid-'60s.

Zooming in even more, Bill Watterson (*Calvin and Hobbes*) and Roger Bollen (*Animal Crackers*) both have called Chagrin Falls their home (*ZOWIE!*), and true believers, that's really just the tip of the iceberg.

With this history in mind, this fall Valley Art Center presents an exhibit focusing on comics and comic-related art (*POW!*). This exhibit will feature a roster of professional artists curated by Gary and Laura Dumm, as well as an open-entry roster of non-professional and student artists juried by the Dums to showcase and encourage up-and-coming talent.

Additionally, Valley Art Center will be offering kids' classes and workshops (*SIZZLE!*) in comics creation, to run in conjunction with the exhibit.

This exhibit will be on display September 13 through October 16, with (*WHOOSH!*) an opening reception on September 13 from 6:00 to 8:00pm.

In November, Valley Art Center presents our 48th Annual Juried Art Exhibit. Artists living within a 250-mile radius of Chagrin Falls are invited to submit artwork for consideration to this prestigious annual exhibition. Historically, we have received approximately 300-400 pieces of artwork, including 2D and 3D. The art is juried to approximately 100 works in painting, drawing, fiber arts, jewelry, sculpture, photography and more! Over \$1,000 in cash is awarded for Best of Show, 1st, 2nd, 3rd Place and several community-sponsored awards including the Hardy Watercolor Award and the Phyllis Lloyd Memorial Award.

Jurors for this year's exhibit are Nikki Woods, Billy Ritter, and Jan Mettee. ■

This exhibit will be on display from November 8 through December 11, with an opening reception November 8 from 6:00 to 8:00pm. The call to entry is open and can be found on ArtCall or at valleyartcenter.org/calls-to-entry.html

VALLEY ART CENTER

155 Bell Street
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Fall into Some Untouched Territory, Get into the Spotlight and Gear Up for the Holidays at Heights Arts

by Heights Arts Staff



Glass ornaments by Sue Berry are among the many beautiful gift ideas to be found in the Heights Arts Holiday Store.

WE START our 2019–2020 exhibition season with ***Untouched: The Digital Paradox***, a group exhibition opening on Friday, August 30. Matthew Hollern, professor and chair of Jewelry + Metals at the Cleveland Institute of Art, is the guest curator for the show, which explores the evolving role of technology in the creation of art. “Sometimes the digital history of an object is apparent,” says Hollern. “At other times the role of technology is there but it’s invisible. Sometimes a work seems like digital trickery but it’s actually not. Digital work can really challenge assumptions.”

The artists in *Untouched* include George Kozmon, Barry Underwood, // benitez_vogl (Margarita Benitez and Markus Vogl), Janice Lessman-Moss, Marcus Brathwaite, Tony Ingrisano, Yasniel Valdes and Matthew Hollern. “This will be the first time Heights Arts has presented a show like this,” say Hollern. “People will say, ‘Oh, I’d heard about that, but I had no idea what it means.’ I’m really excited about the diversity of artists and all the different audiences that will come together.”

The community is invited to hear the artists discuss their work at **“Ekphrastacy,”** Thursday, September 26 at 7:00pm. In this event, local poets respond to the artists’ remarks with their own literary interpretation of the pieces discussed.

Making her debut in our **SPOTLIGHT** gallery, Jamie Richey will have her work on display starting Friday, September 13. Jamie Richey is a photographer and mixed-media artist, featured previously in numerous solo shows, group exhibitions and publications, including the Cleveland Print Room and the Cleveland West Art League. Highlighting her most recent work, Richey’s exhibition will be on view until October 27.

It is the most wonderful time of the year! Our annual **Holiday Store** opens up November 1 and runs through the end of the year. Every year, we call for new artists to submit pieces for sale to be included in our holiday store. Stop in and shop for unique gifts for everyone on your “nice” list. Open every day, except for holidays. ■

For more information on Heights Arts community programs and events, including house concerts, gallery performances and outreach, visit heightsarts.org.

HEIGHTS ARTS

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UNTOUCHED: THE DIGITAL PARADOX | AUGUST 30–OCTOBER 13

RECEPTION 6–9PM FRIDAY, AUGUST 30 | EKPHRASTACY 7PM THURSDAY, SEPTEMBER 26

SPOTLIGHT: JAMIE M. RICHEY | SEPTEMBER 13–OCTOBER 27

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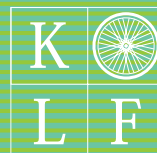
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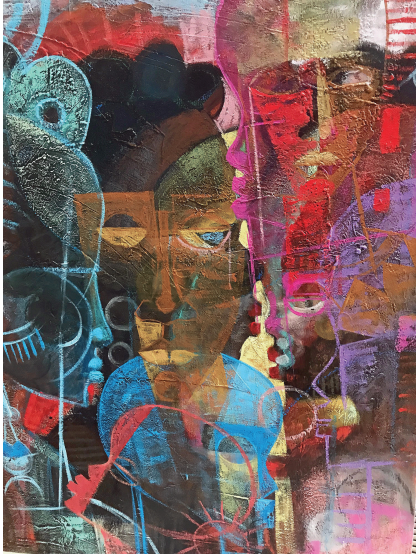


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Framed Gallery Presents Buchi Upjohn, Abi Salami & Rochelle Johnson

by Stacey Bartels



Buchi Upjohn



Abi Salami



Rochelle Johnson

BUCHI UPJOHN

Reception 6:00 to 9:00pm Friday, October 4

Framed Gallery presents internationally acclaimed artist Buchi Upjohn. Upjohn believes that one's artistic creations cannot be separated from his experiences. Therefore, he reaches deep into his cultural and spiritual experiences to come up with images that truly engage the viewer. The feelings evoked by his work can only be described as exhilarating.


ABI SALAMI: ENLIGHTENMENT

Reception 6:00 to 9:00pm Friday, November 1

Abi Salami is a Nigerian American artist whose work varies from portraits to abstract art. Her work is influenced by her Nigerian heritage and also by the works of great Surrealist artists such as Salvador Dali. She likes to use bright, vivid colors to elicit various emotions from her audience.

ROCHELLE JOHNSON: DEPICTIONS

Reception 6:00 to 9:00pm Friday, December 6

Depictions illustrates imagery that represents the everyday life of people from urban areas to the suburbs. Rochelle Johnson finds painting real life more interesting than still life, landscapes and non-representational work. "Every painting needs to have a figure in it." Rochelle states that her work inadvertently takes on an abstract form even with the figure. Come meet Rochelle on December 6th, to learn more about the art and the artist. 

FRAMED GALLERY

15813 Waterloo Road
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BUCHI UPJOHN | RECEPTION 6-9PM FRIDAY, OCTOBER 4

ABI SALAMI: ENLIGHTENMENT | RECEPTION 6-9PM FRIDAY, NOVEMBER 1

ROCHELLE JOHNSON: DEPICTIONS | RECEPTION 6-9PM FRIDAY, DECEMBER 6

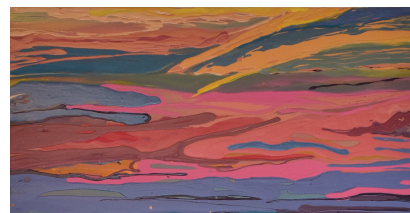
Maria Neil Returns with *Life Preservers* by John Farina

THIS FALL, we are returning to our original gallery space with an exhibition featuring two artists who are no strangers to working with us. Hilary Gent and Liz Maugans are coming together to deliver us *Life Preservers*.

Infinity and purpose are both key elements of Liz Maugans' work in this exhibition. "Water takes us to infinity and brings us back. I want to swim towards happiness and lightness. I want joy. I want to find those relationships and people in my life that offer me unconditional love and support," offers Maugans about this

latest body of work. Liz was the very first artist to show with Maria Neil when we began on the walls of the now-closed Dragonfly restaurant in 2012. We're excited to be working with her again.

Water has frequently been an inspiration for Hilary Gent. For this exhibition, she is expanding that palate to include other images and inspirations. "I've been reflecting on water imagery in my paintings, but will also be including medical imagery—particularly ultrasounds—in new works. There's a similarity in some of the patterns, and they have been



Hilary Gent

subconsciously repeating themselves in my paintings," says Gent in talking about the work for this exhibition. Hilary has shown several times with us and is always an exciting artist to exhibit. ■

MARIA NEIL ART PROJECT

15813 Waterloo Road
Cleveland, Ohio 44110
marianeilartproject.com
216.481.7722

LIZ MAUGANS & HILARY GENT: LIFE PRESERVERS | NOVEMBER 1-DECEMBER 6
RECEPTION 5-9PM FRIDAY, NOVEMBER 1

Canton
Museum
of Art



Jeanine Michna-Bales (American). On the Way to the Hickin House Station (San Jacinto, Indiana), 2013. Chromogenic color print, 17 1/4 x 24 1/4 in.

Through Darkness to Light: Photographs Along the Underground Railroad

This exhibition features beautifully dramatic color photographs, ephemera, and narratives that together tell the story of the Underground Railroad. The Underground Railroad united people from different races, genders, social levels, religions, and regions in a common and worthwhile cause. It was the first civil rights movement within America. *Through Darkness to Light: Photographs Along the Underground Railroad* encourages visitors to learn more, ask questions, and open a dialogue on the subject, and in the end, provide a better understanding of our origins. **ALSO ON VIEW...Major Faces of the Underground Railroad, Ohio: The Shortest Path to Freedom, and The Spirit of Clay.**

ON VIEW 8/30 through 10/20/19



The
Hoover
Foundation

cantonart.org



Time Travelers: MANDEM at Waterloo Arts

by Douglas Max Utter



MANDEM, *The Trials of St. Sebastian: Paion*, oil on canvas, 2018, winner of the CAN Journal Prize for an artist from Northeast Ohio, in the 2019 Juried Exhibition at Waterloo Arts.

THE DARK PAINTINGS of MANDEM have an almost cinematic power, combining traditional and digital techniques in seamless layers to create personae that bleed across emotional and historical frontiers.

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org

Beginning in earnest more than a decade ago the tightly knit group made up by Maize Arendsee and Moco Steinman-Arendsee, (joined after a few years by their younger cohort Kitsuko) have evolved an increasingly complex, culturally resonant body of work. Strengthened by extensive international exhibition and production experience, and fine-tuned within a sophisticated framework of cultural theory, they earned a Florida University Studio Arts MFA degree in 2013.

MANDEM often works in extended series, fusing widely separated visual/psychological territories. Neurological quiddity and medical procedures blur into concepts of sanctity or taboo; queer theory and comparative religion inflect the secular parameters of Xbox gaming.

Numinous images, feverish with hope or fear, flicker in the deep mirrors of literature and history. Paintings from these series recently captured the attention of art viewers at Waterloo Arts Juried Exhibition, and Lakeland College's increasingly distinguished annual May Show. Another related work was also included in this year's Erie Art Museum Spring Show.

At Lakeland MANDEM's inclusion won the 2019 Best in Show award. Titled *Medical Trials of the Saints: Artemis and*

Althea, the painting shows two very pale children, with plague-like black markings spreading across their limbs and cheeks. They stare directly at the viewer with unfathomable, tragic eyes, travelers between lost worlds. Renaissance/classical robes coil biblically around their disease-marked bodies, as if conceived by Artemisia Gentileschi, with a little help from the costume designer for Victor Mature in *The Robe*.

Another of MANDEM's mid-sized oil paintings on canvas was awarded the NEOH Artist CAN Journal Prize at this summer's Waterloo Arts Juried Exhibition. Titled *The Trials of St. Sebastian: Paion*, the work shows the nude torso of a young man with wrists bound and arms raised. Behind him curve thick red tubes, while smaller conduits pierce his right armpit and both sides of his chest, penetrating black, gangrenous wounds. Whether this alien apparatus is being used to heal or harm is impossible to tell. As with the painting of *Artemis and Althea*, the figure inhabits a twilight realm between the quick and the dead, emblematic equally of incarnation and oblivion.

In answer to our queries, MANDEM writes, "Our St. Sebastian paintings in particular are tied to this deep queer (homoerotic but also genderbending) history that goes all the way back before Christianity...so to paint a modern (and somewhat futuristic, since we're using medical imagery from science fiction, albeit to discuss real medical trauma) Sebastian is to create a stitch in time that reaches back and ties that ancestry into today's dialog. To quote a song we listened to while painting it: "this is a step toward forgetting."

Be that as it may, MANDEM's paintings are, plainly, hard to forget. We hope to encounter their work in many more venues in coming seasons. ■



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INTO THE ETHER
JULY 19 - SEPT 13
OPENING JULY 19, 6-9pm
Photography by
Laura D'Alessandro

GALLERY Ü CLEVELAND

St. Clair Superior
REPEAT
JULY 26 / AUG 30 / SEPT 6
SEPT 27 / OCT 25 / NOV 29
OPENING JULY 26, 6-10pm
Works by Matthew Coates,
Jim Szudy, Ross Bochner
and Librarian +

Lorain

U MIX @ FIREFISH FESTIVAL
SEPT 20 - 21
Works by Sean Wheeler
and Patsy Coffey Kline +

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DARREN FEIST
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CLEVELAND BOTANICAL GARDEN

Cleveland
NATURE PHOTOGRAPHY
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Forests, Gardens and Friends

CLEVELAND BOTANICAL GARDEN

Cleveland
WAYNE MAZEROW
TEXTURE AND LIGHT
AUG 20 - OCT 6
Large format color landscapes

PRAMA ARTSPACE

Parma
TAKE A GOOD LOOK!
AUG 23 - SEPT 18
OPENING AUG 23, 6-9pm
Brush High School Student
Exhibition of contemporary work

BEYOND THE CAMERA

SEPT 20 - OCT 24
OPENING SEPT 20, 6-9pm
Manipulated photography based
imagery done with imagination

MAC'S BACKS

Coventry Village
POETOGRAPHY
AUG 30 - OCT 15
OPENING AUG 30, 6-8pm
POETRY READING 7pm
Photographers interpret poetry

ALTERED LANDSCAPES

OCT 25 - NOV 30
OPENING OCT 25, 6-8pm
POETRY READY 7pm
Surrealist landscape photography

GOOD GOAT GALLERY

Lakewood
CUTTING EDGE CLEVELAND
SEPT 6 - OCT 3
OPENING SEPT 6, 6-9pm
10 local photographers who work
beyond their imagination

SELL AND SHOW SHOW

OCT 5 - OCT 30
OPENING OCT 5, 10am-6pm
Photo sale of local/national
photographers followed by
participants exhibition

FOOTHILLS GALLERY OF THE PHOTO SUCCESSION

Cleveland Heights
TRANSFORMATIONS
SEPT 11 - OCT 8
OPENING SEPT 11, 5:30-8 PM
Dr. Unni Krishnan Pulikkal,
Kerala, India

SILVER PLATINUM GOLD

OCT 10 - NOV 3
OPENING OCT 11, 5:30-8pm
Alternative processes from the
19th C. by local, national and
international photographers

ORANGE ARTS CENTER

Pepper Pike
MASTERS OF PORTRAITURE
INVITATIONAL
SEPT 13 - NOV 18
OPENING SEPT 13, 6-9pm
12 Cleveland master portraitists

IMAGES PHOTOGRAPHIC ART GALLERY

Lakewood
UPHEAVAL: RICHARD MARGOLIS SEPT
15 - OCT 12
OPENING SEPT 15, 2-5pm
Civil Rights Movement, anti-war,
and Ku Klux Klan Rallies of the
1970's

CLEVELAND BOTANICAL GARDENS HOLDEN ARBORETUM

Kirtland
LINDA BUTLER LANDSCAPES
SEPT - OCT (dates TBA)
Retrospective

INGENUITY FESTIVAL

Cleveland
THE RHYTHM OF FASHION
SEPT 27 - 29
Group Show of WILD!!!
fashion/music photography

CCB BEACHWOOD LIBRARY

Beachwood
ANNUAL EXHIBITION
NOV 3 - 30
OPENING NOV 3, 2-5pm Beachwood
Photography Group

DOUBTING THOMAS

Tremont
OFF THE WALL
DEC 13 - JAN 12
OPENING DEC 13, 6-10pm
Group show

CONTACT@CLEVELANDPHOTOFEST.ORG
440.554.5644

FOR ADDITIONAL INFORMATION
PLEASE VISIT CLEVELANDPHOTOFEST.ORG/EVENTS/


PHOTO CREDIT: (L TO R) GENDER EQUALITY BY HADLEY K CONNER; CLEVELAND BY JACKIE SAJEWSK; CUBA BY GREG MARTIN; BLUE HANDS BY SAMANTHA BIAS
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Honoring Douglas Max Utter

by Christopher L. Richards

CELEBRATING our 35th anniversary, ARTneo is proud to pay tribute to exhibiting artist and art critic Douglas Max Utter at this year's Annual Benefit Brunch hosted at ARTneo. Douglas Max Utter is a celebrated regional expressionist painter who has participated in over 150 exhibitions during his career. We hope that you will join us in recognizing this outstanding Cleveland artist for his contributions to the region's art and history. An exhibition featuring Utter and his circle will accompany the event.

Would you like to support ARTneo's Annual Benefit? Your membership on the Host Committee is an important investment in the success of ARTneo. Please call us at 216.227.9507 for more details.

Save the date: Our Annual Benefit Brunch is on September 22nd from 1 to 4pm. Tickets are available at artneo.org. 

ARTNEO

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Douglas Max Utter, *Deposition*, 1987, latex and spray paint on canvas, 72 x 63 inches, Collection of ARTneo, Gift of the artist.



Pay as you go life drawing

Wednesdays
7-9pm
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Perfect for all skill levels, our life drawing sessions are a great way to keep your skills fresh or to try a new technique. \$15/session or purchase an eight-session pass for \$90.

Cleveland Institute of Art
11610 Euclid Avenue
cia.edu/lifedrawing



CIA

The World We Don't See

by Zackary Hoon



ABOVE: *Transcend*, by Matthew Stuart Piper, St. Louis. False Color Infrared Photograph. RIGHT: *Harmony & Chaos* by Zackary Hoon, Cleveland. False Color Infrared Photograph.

THE FIRST infrared photographs were taken by American photographer Robert Wood and published in 1910. Infrared photography captures wavelengths of light that are outside the visible spectrum. Because we can't see this light, it produces some unusual results. Due to the reflectiveness of chlorophyll to infrared light, foliage appears white or near-white, resulting in what is known as the "Wood Effect." IR photography produces a surreal, otherworldly look. While there were early military and agricultural applications, it wasn't until the 1930s, that infrared film became commercially available. Legendary photographer Minor White was one of the first photographers to use infrared film for creative purposes, creating dreamlike scenes in the 1950s.

In the 1940s, Kodak developed false-color infrared film that was used for camouflage detection during World War

II. This became commercially available in the 1960s. The unusual color and effects created by this new film fit well with the psychedelic culture of the times. Jimi Hendrix, Frank Zappa, and the Grateful Dead all used false-color infrared film to create album covers.

In Cleveland, Progressive hired photographer Abe Frajndlich to produce a portrait of the city for its 1979 annual report. That project grew into the book *Cleveland Infra Red* in 1981. That same year, Gallery+ artist/owner, Zackary Hoon, came to Cleveland to study at Case Western Reserve University, where he minored in photography. One of Hoon's most influential instructors, Nicholas Hlobeczy, had been a longtime friend and student of Minor White. White's influence on Hlobeczy had a major impact on Hoon's development as a photographic artist. Hoon experimented with infrared

film photography in the mid-1980s but didn't do any more with infrared until 2014 when he learned that digital SLR cameras could be modified to capture infrared images. Since then, he has focused his creative energy on digital infrared photography—first with traditional B&W infrared images and more recently exploring the world of false-color infrared.

Today, there is a small but active worldwide community of infrared photographers dedicated to keeping the art of infrared photography alive. As part of the inaugural Cleveland Photo Fest, Gallery+ is proud to present the work of Hoon as well as several other infrared innovators in the show *The World We Don't See*. Don't miss this opportunity to see the surreal, otherworldly, dreamlike images of some of today's best infrared photographers. The show will run from August 14 through September 20. ■

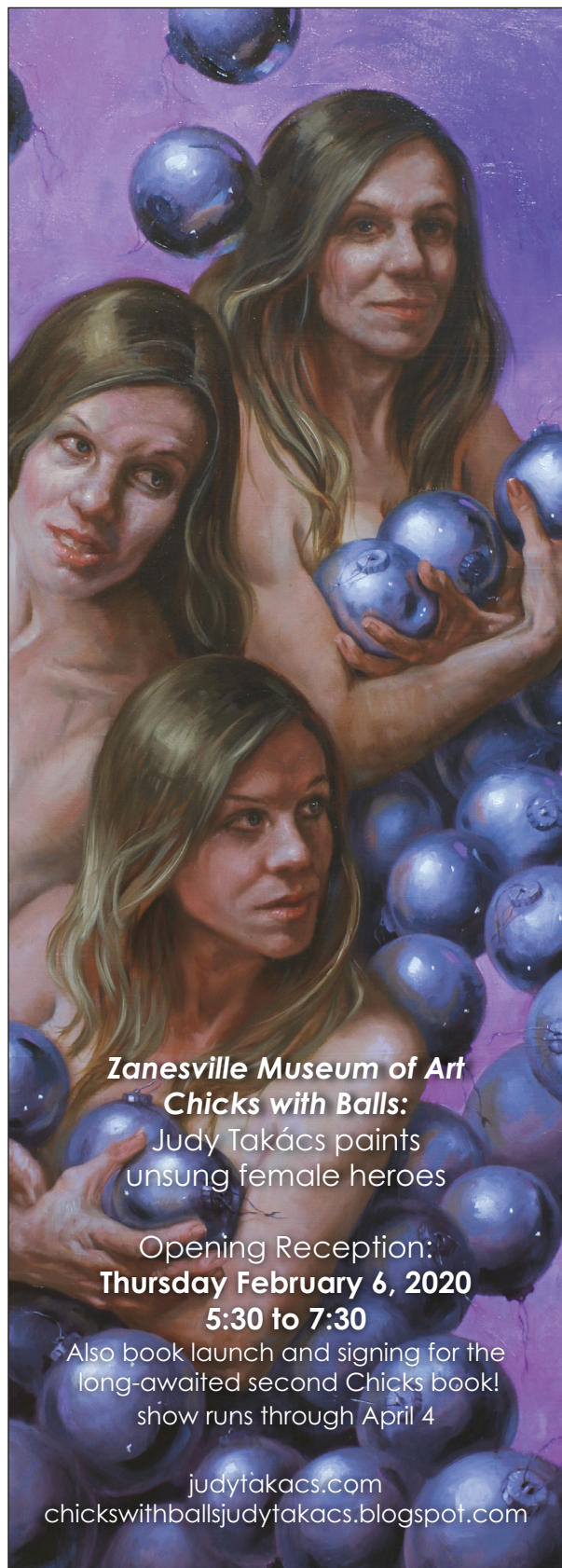
GALLERY+

1305 West 80th Street, Suite 109
Cleveland, Ohio 44102
gallery-plus.com
440.503.3450

THE WORLD WE DON'T SEE: INFRARED PHOTOGRAPHY | AUGUST 14–SEPTEMBER 20

PREVIEW PARTY 6–8PM WEDNESDAY, AUGUST 14

SHOW HOURS: MWF 1–5PM & THIRD FRIDAYS 5–9PM, OR BY APPOINTMENT



**Zanesville Museum of Art
Chicks with Balls:**

Judy Takács paints
unsung female heroes

Opening Reception:
Thursday February 6, 2020
5:30 to 7:30

Also book launch and signing for the
long-awaited second Chicks book!
show runs through April 4

judytakacs.com
chickswithballsjudytakacs.blogspot.com

Brian Mouhlas: *Cultural Mysticism*

by Hilary Gent



THIS SEPTEMBER, HEDGE Gallery presents Brian Mouhlas' most recent series of paintings, which are based on contemporary culture and the mysticism that lies behind much of the imagery in our media-based world. This will be Brian's first solo exhibition after participating in many group shows at HEDGE Gallery, and since his graduation from the Cleveland Institute of Art in 2016.

Mouhlas' work fluxes between abstraction and representation. Landscapes, the human figure, and other collected imagery from magazines, newspaper advertisements, and even CAT scans are collaged into his narrative paintings, focusing on the psychological effect that a visual experience can produce. Gestural brushwork of thick mounds of pigment create pulsating undercurrents that fragment the nature of his references and mirror an often-disquieting mood. His new paintings are influenced by experiments with a variety of painting mediums and electric-fluorescent pigments.

Cleveland Institute of Art graduates Suzanne Head, Thomas Kassai, Samantha Konet and Kim Menapace will also be included in this exhibition with select sculptural works that coincide with Brian's new body of work. **■**

HEDGE GALLERY

1300 West 78th Street, Suite 200, Cleveland, Ohio 44102
hedgeartgallery.com | Facebook: HEDGE Gallery
216.650.4201

BRIAN MOUHLAS: CULTURAL MYSTICISM

SEPTEMBER 20–NOVEMBER 1

RECEPTION 5–9PM FRIDAY SEPTEMBER 20

Christopher Kier: *Totem*

by Hilary Gent



TOTEM is a new body of mixed-media works by Christopher Kier, opening at HEDGE Gallery on November 15. Kier's encaustic paintings on canvas and frosted mylar will also incorporate wood elements and video, expanding the concept of the traditional indigenous "totem." The Canadian artist has been perfecting the ancient art of encaustic painting, a process which involves combining hot wax with raw pigments. He brushes the tinted wax onto surfaces in repeated layers, building up rich textural surfaces, implying a sculptural presence. Kier explores suggestions through architectural motifs, urban detritus, and natural elements, and a new dialogue of possible totems begins to emerge.

Now living in Cleveland's Tremont neighborhood, this is Kier's third exhibition at HEDGE Gallery. ■

HEDGE GALLERY

CHRISTOPHER KIER: TOTEM | NOVEMBER 15-JANUARY 3
RECEPTION 5-9PM FRIDAY, NOVEMBER 15

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KEITH BERR PRODUCTIONS

Galleries at CSU Present Works of Faculty and Alumni

by Robert Thurmer

THIS EXHIBITION SEASON, after a seven-year hiatus, the Galleries at CSU once again present works by CSU studio art faculty and distinguished alumni. With many recent changes—retirements, graduations, and new hires—this seems like a good time to take a new look at ourselves.

The faculty exhibition will feature installations by Irina Koukhanova (sculpture) and Robert Thurmer (conceptual art); new works by motion graphics artist Qian Li; paintings, etchings and aquatints by Russ Revock; and photographs by Mark Slankard.

Alongside the work of current faculty, a special exhibition will feature large-scale drawings by David Hicks, the new drawing and painting professor who will be taking over for George Mauersberger, who retired in May. David Hicks comes to Cleveland from Missouri State University in Springfield, where he has taught drawing and painting. David received his MFA in painting from Indiana University Bloomington.

The alumni exhibition will focus on works by distinguished CSU studio art alumni who graduated in the past two



David Hicks, *Cycle*, Graphite on paper, 50"×50"

decades. The exhibition is curated by art history and museum studies alum Liz Sisley. It will include works by Heather Molecke, Dante Rodriguez, Tony Van Rooy, and many others.

The Galleries at CSU are located at 1307 Euclid Avenue on Playhouse Square.

Contact The Galleries at CSU for more information: galleries@csu.edu
216.687.2103. ■

THE GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
216.687.2103

FACULTY AND DISTINGUISHED ALUMNI SHOW | SEPTEMBER 13–NOVEMBER 23



KSU Glass@50 (CVA Gallery)

A national curated show celebrating 50 years of the glass program at Kent State University

Emerging Glass (Payto Gallery)

A juried show featuring emerging glass artists

Tim Stover - Linear Integration (KSU Downtown Gallery)

Solo exhibition by Ohio glass artist and KSU alumnus

September 4 - October 4, 2019

Opening Receptions - September 6, 5-7 p.m.



Tim Stover, *Vestige*, glass, 2016



School of Art

Center for the Visual Arts
325 Terrace Dr., Kent, Ohio



galleries.kent.edu



@ksuartgalleries

Cleveland Convention Gallery Showcases Artists Archives of the Western Reserve with *Foundations* Exhibit Opening November 7

by Mindy Tousley

THE HUNTINGTON CONVENTION CENTER is pleased to continue spotlighting the talent of Northeast Ohio's regional artists by inviting the Artists Archives of the Western Reserve (AAWR) as a guest exhibitor for the 2019 fall and winter season. The mission of the Cleveland Convention Gallery matches closely with that of the Archives, a unique facility and regional museum founded by noted sculptor David E. Davis in 1996. Davis, along with other prominent regional artists, felt that it was important to preserve Northeast Ohio's irreplaceable visual artistic heritage.

"As a Cuyahoga County-owned facility, the Huntington Convention Center of Cleveland belongs to the people, and our mission in creating an art gallery is to honor the broad diversity, history, and significant momentum and growth in our community," said Dave Johnson, director of public relations and marketing for the Huntington Convention Center. "Our goal with the Cleveland Convention Gallery is to create a memorable destination by presenting thoughtfully crafted experiences that support education and the commerce of art in the City of Cleveland and throughout Northeast Ohio."

The *Foundations* exhibition is the third exhibition presented by the Cleveland Convention Gallery. It highlights the accomplishments of Davis and eight artists: Shirley Alely Campbell, William Martin Jean, David Haberman, Robert Jergens, Randall Tiedman, Phyllis Seltzer, Phyllis



Pat Zinsmeister Parker, *Intelligent Scribbles*, mixed media on canvas, 48"×48"

Sloane and Patricia Zinsmeister Parker, who were the first to follow his lead and commit to supporting the Archives. Their goal was to create a "living" archive where works, along with oral histories and other documentation of artists' lives, would be made available to the public through ongoing exhibitions and programs.

Each of these featured artists has contributed greatly to the arts community via their accomplishments, and several are octogenarians who continue to create

and exhibit important work.

Foundations highlights the individualism of each of these artists. Their voices are unique, and as a group they are held together by the strength and quality of their work rather than a shared conceptual vision. Thanks to the initiative of these nine artists, the AAWR of today has 82 Archived Artists, and 10,000 works in its collection. The Archives proudly continues to enhance its role and that of its artists in the Ohio community. ■

CLEVELAND CONVENTION GALLERY

1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

FOUNDATIONS | NOVEMBER 7-MAY 7

RECEPTION 5:30-8PM THURSDAY, NOVEMBER 7

FREE. OPEN M-F 8:30AM-5PM

Located inside the Huntington Convention Center of Cleveland

Edward E. Parker Museum of Art



Charlie Burrell self-portrait (bonnet)



Akhi Knighton



Robert K.

26

THE EDWARD E. PARKER Museum of Art (EPPMOA) is happy to announce that we will be hosting the 14th annual Collard Green Cook-off, Arts & Music Festival. The festival is scheduled for Saturday, September 21, from 1:00 to 6:00pm at the Creative Arts Complex, located at 13240 Euclid Avenue in East Cleveland. This festival is free to the public, although there will be a charge for those who wish to sample cook-off entries. Please join us as we celebrate the arts, family and community. Everyone is invited.

The festival features a collard green cook-off where contestants compete to make the tastiest collard-green-infused dish. Previous entries include collard green quiche, soup and wraps. In addition to the cook-off, there will be live gospel

and jazz musical performances, free face painting, a fashion show, an historical African drumming performance, and a chalk festival for children of all ages.

On October 5, Dr. James Foy will present EPPMOA's Alternative Health Fair from 10:00 to 4:00pm. For a nominal fee, attendees can see practitioners from a wide variety of disciplines. Chiropractic, acupuncture, ionic foot detox, and reflexology are just a few of the disciplines offered. The Alternative Health Fair is about relaxing and restoring balance mentally, physically, and emotionally.

Vendors will be set up at both events, selling artwork, clothes, fragrances and jewelry. Please call 216.389.6152 or 216.851.6910 to reserve vendor space or if you have questions for Dr. Foy or Ed Parker.

Our recent Intergenerational Art program produced some impressive work, with students ranging in age from two years old to 78 years young. As a result, we plan to develop similar programming in the near future. The self-portraits on this page are examples of student work from the class. ■

EDWARD E. PARKER CREATIVE ARTS COMPLEX/ SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

COLLARD GREEN COOK-OFF, ARTS & MUSIC FESTIVAL | SEPTEMBER 21 ALTERNATIVE HEALTH FAIR | OCTOBER 5

WOLFS



Frank Nelson Wilcox (1887 - 1964) *The Reunion, Brecksville, Ohio, c. 1915*

Artist and gentleman Frank N. Wilcox; a soft-spoken, conservative intellect, ironically personified the tumultuous development of the early 20th-century American art scene. His strong Yankee roots with great emphasis on science and literature, mixed with raw artistic talent, became a magical formula for Wilcox. And so began the career of this important artist, teacher and author who would later become known in Cleveland's arts community as "The Dean."

Dramatic oil paintings and watercolors, immaculately detailed drawings and accomplished prints, will span various stages of Wilcox's artistic career. Presented in an assortment of media, including artworks done throughout Europe, New England and the American West.

"The Dean" Exhibition and Sale

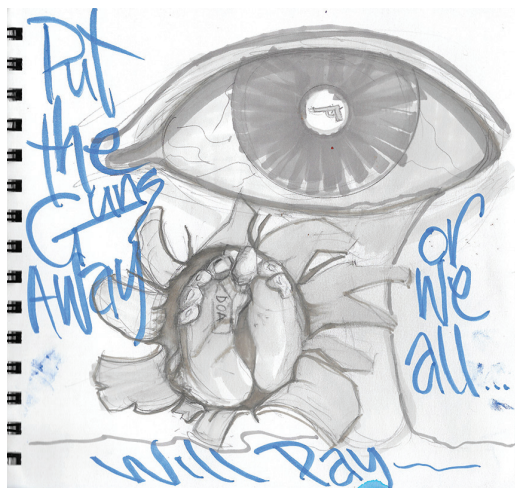
SEPTEMBER 19, 2019 THROUGH OCTOBER 25, 2019

Opening Reception September 19, 2019 from 6 - 8pm

WOLFSGALLERY.COM • INFO@WOLFSGALLERY.COM • 216.721.6945
13010 LARCHMERE BLVD, CLEVELAND, OHIO 44120

Kings & Queens of Art Is Spreading Its Wings

by Gwendolyn Garth



LEFT: Gray Matter #01. ABOVE: Gwendolyn Garth, RaShawn Carter, and Michael Mathis (painting) the East Tech Beautification Project Artistic Team

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LET ME BEGIN by giving CAN a high-five for being named the "Best Magazine in Ohio." I am honored that I am a part of that at this point. Way to go: CAN!

In our last article here in *CAN Journal* I shared how fortunate I was to have met Richard Pace and his beautiful daughter Catherine Pace of Cumberland Development, LLC, who have allowed us to use their Retail Space A at Harbor Verandas, located at 1050 East 9th Street. Well, the other good news is that we have decided to remain in that space by leasing it for the next year. Kings & Queens of Art will also remain in Glenville, 11017 Ashbury; that space is being used for production space, meetings, workshops and classes.

Our tentative plans for our East 9th Street location are to work with a collaborative team of high-capacity arts organizations to build a showcase space to represent, spotlight and support work by black artists in Cleveland. This space

will be the first of its kind in the area: a premier gallery in one of Cleveland's most attractive destination locations, featuring the highest quality work by artists of color. Its presence alone will help to shape perceptions, as the significant number of visitors to the north end of East 9th Street are given the opportunity to view exceptional work by talented local black artists and learn about the strength of our black arts community.

But that will be just one of many benefits the gallery's presence will create. We will utilize this space to provide **all marginalized groups of artists** a premier location to exhibit and sell their work, professionally installed and presented, and actively marketed to an audience of prospective buyers.

In addition to exhibit opportunities, we will also provide those artists with professional development resources, including a series of workshops by experts in the field on timely topics such as pricing and marketing your artwork, creating and submitting exhibit proposals, winning commissions and effective public art submissions. We will leverage the gallery to build and nurture a network of collectors interested in investing in and supporting work by black artists.

We will host many events, such as art parties and sidewalk paint parties. (Sorry, no alcoholic beverages will be served.) I am still working on my kqoa.org website and have uploaded the *Black Local Artists of Cleveland Kuumba* directory to Amazon Direct Publishing. Please stay tuned through social media for information on when both of these go live and also for future events as they happen.

My work as a mixed media artist/social practice artist carries me to many places in the community such as back inside of the carceral system. I say "back inside of the carceral system" because I made the transition myself from the carceral system back into the community twenty years ago. Upon the completion of my sentence I made a vow to my Self "that the only way I was going back into the prison was to help someone else transition across that threshold." And so presently I serve on the steering committee for Ohio Prison Arts Connection (OPAC), and we will be having our fourth annual statewide conference this fall. For more info: ohioprisonsartsconnection.org

Lastly, but not least, please continue to visit our "artpartner" Larchmere Arts every second and fourth Sunday for Spoken Word and follow Vince Robinson on social media. Until... ■

KINGS & QUEENS OF ART

11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571



Sept. 8

ART, DANCE, MUSIC, PERFORMANCE, FOOD & SURPRISES
ALWAYS FREE, ALWAYS FUN, RAIN OR SHINE.
10am-5pm Front Street, Berea
For more info visit: bereaartsfest.org

Black Girls Are Art(ists)

by Amanda D. King



LEFT: Shooting Without Bullets youth artists Kelsi Carter, Anania, Kennedy, Sydney, Mikaili, and Rainah with Creative Director Amanda D. King at Cleveland City Hall after receiving conceptual approval from the City Planning Commission. TOP: Amanda D. King and Anania at LAND studio. ABOVE: Kelsi Carter at LAND studio. All photos by Jasmine Banks.

SHOOTING WITHOUT BULLETS unveiled a design for a public artwork at a community celebration at Cornucopia. Shooting Without Bullets uses an art-as-activism model in order to shift culture, policy, and perspective.

The sixteen-foot, dome-shaped installation functions as an amplifying art gallery and transit shelter. The gallery invites visionary expression from women artists of color and creates a space free from the pressures of conformity. Capped with a metal armature of intricate African braiding designs, the public art gallery creates a literal and figurative shelter for women of color artists. Multidisciplinary artworks will be invited into the gallery space, which can be curated to adapt to changes in

trends, culture, and community need.

The design was conceptualized by Amanda D. King (Creative Director), Kelsi Carter (Impact Director) in collaboration with Stephen Manka (Manka Design Studio) and seven youth artists, ages twelve to seventeen, who participated in the Shooting Without Bullets public art minicourse for girls of color.

The course introduced girls in Buckeye to public art concepts and practices while exploring topics of gender and racial disparities. For twelve weeks, the course met nearly every Friday at the Cleveland Public Library's Rice Branch. The girls spent that time learning about public art, exploring works created by women and artists of color, and engaging in critical thought and discussion on the ways disparities show up in art, society, and our lives.

The course culminated in a collaborative design process resulting in the creation of an inclusive, unifying and equalizing public space where women of color are free to

address, provoke, and disrupt gender and racial discrimination in the arts.

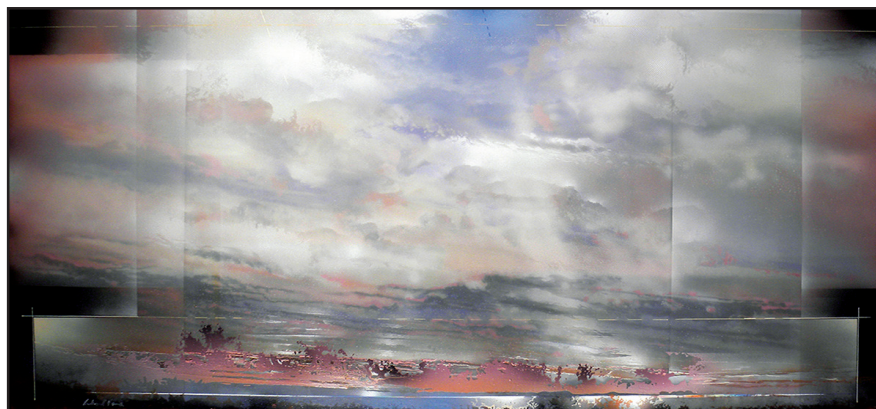
The Shooting Without Bullets amplifying gallery received conceptual approval from the City Planning Commission. We are currently working with LAND studio to identify a location and implement our public artwork. Our hope is to unveil the space in the summer of 2020.

A documentary short chronicling the process of the Shooting Without Bullets Public Art Minicourse is in production. Created by filmmakers Paul Sobota, Criss Davis, and Simon Brubaker, and executive produced by Shooting Without Bullets leadership, the film informs of local efforts to eliminate gender and racial disparity in the arts.

We are currently seeking funding to finish the project and accompanying documentary. If interested in supporting these efforts, please contact amanda@shootingwithoutbullets.org and to donate visit shootingwithoutbullets.org/donate. ■

SHOOTING W/O BULLETS

amanda@shootingwithoutbullets.org
shootingwithoutbullets.org



PICTURING LIGHT:
The Paintings of Richard Vaux
 August 17 - October 6, 2019



121 Lincoln Way, E., Massillon, Ohio 44646
 Tel: 330-833-4061 www.massillonmuseum.org

An Invitation from the Artist:
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SAVE
THE DATES:

09.20.19
10.18.19
11.15.19
12.20.19
01.17.20
02.21.20
03.20.20
04.17.20
05.15.20
06.19.20
07.17.20
08.21.20

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Lakeland Hosts Pop-Up Art Exhibit and Film Centering on World Refugee Crisis

by Adam Continenza



Installation view of paintings from the Columbus Crossing Borders Project, a traveling exhibit stopping at Lakeland Community College September 11 and 12.

their personal struggles. As the exhibit moves from left to right, each painting contains an element that reaches into the painting beside it, allowing for neighboring artists to cross the borders and enter each other's paintings. Throughout the exhibit, as paintings and diversities flow in their combined efforts, what emerges is a bigger, more beautiful outcome resulting from a cooperative community.

A documentary film titled *Breathe Free*, also a part

THE GALLERY at Lakeland welcomes the Columbus Crossing Borders Project, a traveling art exhibition and documentary film screening relating to the record high numbers of displaced persons across the globe.

"The Columbus Crossing Borders Project is about caring. Caring about humanity, caring about justice and caring about the truth," said Laurie VanBalén, project director and producer. The idea for the project was born out of the grief of losing her father less than 24 hours after Donald Trump was elected president. "It was a milestone in my life. I couldn't grasp what I was seeing," VanBalén said. "I've typically been one of those people who only talks about politics with close friends and family, but I felt there was a danger in the silence now."

"When did we stop caring about each other?" was the question VanBalén found running through her head as she sought a way to bring a real impact to the worldwide refugee crisis. She began with an idea to have an exhibition featuring her work along with contributions from a handful of her artist friends. That idea continued to grow as her quest to bring greater diversity to the project brought new inspiration.

The Columbus Crossing Borders Project brought together 34 artists and a film crew to embark on a mission to inspire understanding, compassion and support for the millions of people around the world currently fleeing war, terror and persecution. The exhibit and documentary bring to life stories shared by refugees, offering small windows into

of Columbus Crossing Borders, will be screened on campus throughout the two-day event at Lakeland. The film gives the audience an intimate look into the arduous journeys of refugees who are willing to share their stories, and pays tribute to the resilience, strength of spirit and devotion that sustains those who have lived through such hardship. Also covering the creation of the art exhibit, *Breathe Free* interviews the artists and follows the journey of their ideas becoming reality, as well as the experience of "crossing over" into each other's paintings. ■

[Learn more about the Columbus Crossing Borders Project coming to Lakeland Community College September 11 and 12, plus find a schedule of events at lakelandcc.edu/women.](https://lakelandcc.edu/women)

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

7700 Clocktower Drive
Kirtland, Ohio 44094
[Lakelandcc.edu/gallery](https://lakelandcc.edu/gallery)
440.525.7029

CREATIVE ARTISTS ASSOCIATION | THROUGH SEPTEMBER 6

COLUMBUS CROSSING BORDERS PROJECT | SEPTEMBER 11 & 12

RECEPTION & SCREENING OF DOCUMENTARY *BREATHE FREE* 3PM WEDNESDAY, SEPTEMBER 11
THROUGH 5PM THURSDAY, SEPTEMBER 12

THE SKULL & SKELETON IN ART VI: FOLK ART TO POP CULTURE

SEPTEMBER 19–NOVEMBER 8 | Curated by Mary Urbas

COSTUME PARTY/ARTIST RECEPTION/BONEYARD MARKET | 6–9PM THURSDAY, OCTOBER 24

Fall at the Screw Factory by Melissa Hale

FALL ART SHOW & OPEN STUDIOS

6:00–10:00pm Friday, October 18

10:00am–3:00pm Saturday, October 19

Join the Screw Factory artists, visiting artists, and guest artists for two days of shopping, exploring, and celebrating autumn. This event will be held in the historic Screw Factory located in Bird Town, Lakewood. The Templar Automotives will be on display, studios will be open, and makers/artists will be filling the Templar Room with their handcrafted wares.

SMALL BUSINESS SATURDAY AT THE SCREW FACTORY

10:00am–4:00pm Saturday, November 30

Join the Screw Factory Artists for Small Business Saturday...and to kick off the holiday season. This event will feature the Screw Factory resident artists and any guest artists they choose to host in their studios. Join us to celebrate and support small businesses.

HOLIDAY MARKET AT THE SCREW FACTORY

6:00–10:00pm Friday, December 20

10:00am–6:00pm Saturday, December 21

10:00am–3:00pm Sunday, December 22

This is our biggest show of the year and we've added an extra shopping day! For three days, the Screw Factory will be buzzing with handmade, local, creatively made products and foods for all your holiday gift-giving needs. We will welcome over 100 outside artists, makers, and collectors to share in the holiday love—along with our amazing resident artists who will open their studio doors to walk through, ask questions, and buy direct.

As always, our events are free to attend and to park. ■

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EMILY MELUCH

Tricia Kaman: *From Life* by Riki Thierfelder



Tricia Kaman, Study of Riki in Gold and Grey 20" x 16", pastel



Tricia Kaman, Hydrangea Symphony, 20" x 16", oil

BACK IN MARCH of 2018, Jolee Klugherz of Solon Center for the Arts reached out to me saying, "I noticed your work recently in the show at Lakeland Community College and was wondering if you would be interested in showing your work in our gallery? I am always looking for great local artists to exhibit in our Solon space." And so, on Friday, October 4, I will be greeting guests as they arrive from 6:00 to 8:00pm for the reception of my solo exhibition, *From Life*.

This show is a comprehensive group of paintings which are all done "from life."

Featured are a variety of works including still life, plein air and my favorite

subject matter, people. Each reflects a direct response to working from a living subject versus working from a photographic reference.

There are many advantages to working from life: observing the nuances of color, seeing the atmosphere which is created by the luminous effects of natural light, and feeling the unique spiritual connection which comes from being in the company of a person or living thing.

Inspiration comes from perceiving the truth and beauty within them. I enjoy arranging the elements within the composition in order to capture and express this beauty.

How fitting that the show is being held in Solon's Center for the Arts, a building full of life and full of creativity. It is a space where classes are held, and performances are given—a very active and very alive setting. Perfect for my painting creations *From Life*. ■

Visit Solon Center for the Arts at 6315 SOM Center Road, Solon, solonohio.org/257/Solon-Center-for-the-Arts, or call 440.337.1400.

TRICIA KAMAN ART STUDIO & GALLERY

2026 Murray Hill, Suite 202
Cleveland, Ohio 44106
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triciakaman.com

TRICIA KAMAN: FROM LIFE | OCTOBER 4–NOVEMBER 1
RECEPTION 6–8PM FRIDAY, OCTOBER 4 | SOLON CENTER FOR THE ARTS

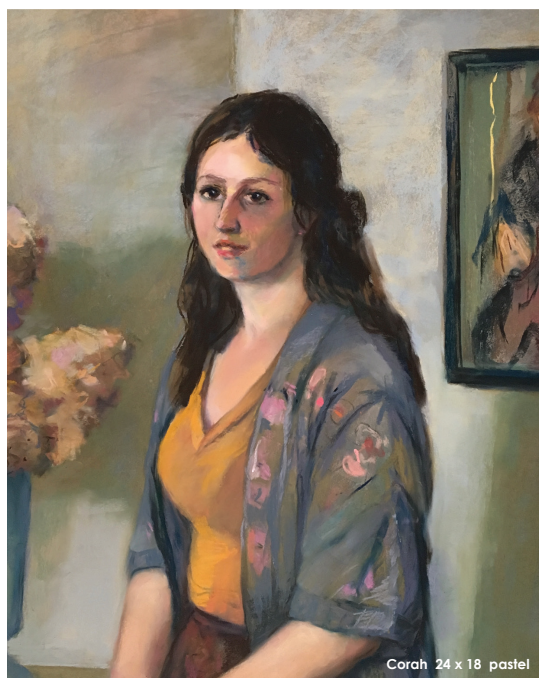


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Nature Configurations: The Drawings of Sandra Benny At the Massillon Museum

by Kat Wentz



Sandra Benny, *Nature Layers #2*, color pigment pencil, 40" x 40"

INSPIRED by nature, feather collector and internationally renowned artist Sandra Benny is exhibiting her drawings at the Massillon Museum this fall. Her rhythmic still lifes are composed of purposefully placed feathers, flowers, petals, and stems. Etched in richly hued layers of colored pencil, focus is shown on the distinctive qualities of each artifact. "Individual feathers are very intriguing to me. The colors and patterns on each feather are unique. Flaws, acquired in daily life, add character. Centers of flowers are often composed of complex patterns that become focal points of my work. I like to emphasize the unobtrusive parts in

seemingly inconsequential part of the animal, the ornithology department began to save the fallen feathers of birds from all over the world for Benny. To this day, she still has boxes upon boxes filled with the airy appendages, now put away in storage until they make their way into her art.

It may not immediately register that the artwork is done with colored pencil; she has spent years improving on her skills, giving the thin pencil lines dimension, creating texture and colors that breathe and bloom. Mixing many layers of color pigment directly onto the surface allows for variations and vibrant color mixing along the way to completion. "There's no

nature," explains Benny.

Her focus on feathers began after moving to New York and collecting feathers on her own. Growing bored with the limited palette of the native birds, Benny collaborated with the Bronx Zoo because of their wonderful ornithology department. After explaining her own fascination with the beauty and significance of such a singular,

one pencil color on any of my work," said Benny. "All the colors are mixed right on the surface, so they're made up of layers of many, many colors."

Cleveland-born, Benny's parents encouraged her passion for art at a young age by gifting her with drawing classes at the Cleveland Museum of Art. "I loved every class, learning how to draw, improving my skills," she said. "I think my biggest love of all was color." Serendipitously, Benny would later exhibit at the museum in its annual juried exhibition, the May Show, after completing her education at established schools in the area and out of state. In high school she also won a weekend scholarship to the Cleveland Art Institute. Benny received her Bachelor of Fine Arts degree in 1966 from Ohio University and the same year she began working as a Creative Designer at the Plain Dealer. Benny went on to continue her education at Northern Illinois University, earning a Master of Art in painting and drawing.

Currently residing in Hudson, Benny relocated back to Ohio after a successful tenure in New York. From 1977 to 2007, Benny held the position of adjunct professor of art specializing in painting, drawing, and 2D design at Long Island University's C.W. Post campus in Brookville, New York. Having shown extensively throughout the United States and abroad, her works can be found in the public and private collections of notable museums and art collectors. Sandra was featured in the prestigious *Who's Who in American Art*. ■

MASSILLON MUSEUM

121 Lincoln Way, East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

NATURE CONFIGURATIONS: THE DRAWINGS OF SANDRA BENNY | OCTOBER 12-DECEMBER 1
RECEPTION 5:30-8PM SATURDAY, OCTOBER 12 | STUDIO M

Seven-Year Itch

by Kim Baxter



IT'S HARD TO BELIEVE we opened seven short years ago! My, have we grown, and it is time to celebrate seven years of creative community in the jewelry and metalworking arts. This fall season you will see some wonderful changes in the studio and gallery with a fresh redesign, new displays, and some new artists being added.

Instructors and students from around the region, across the country and Canada have joined us. We could not be more honored to become a destination for quality instruction in the jewelry and metalworking arts. We invite you to enjoy a variety of fall classes including our popular Introduction to Jewelry and Metalsmithing, precious metal clay, enameling, metal etching, and some very special workshop offerings to complete our 2019 visiting artist programming.

New Hampshire artist Jeff Georgantes joins us in the studio Labor Day weekend August 30 through September 2 for two

new workshops. "Creating Stone Settings: Baskets and Bezel Blocks" combines two most-requested settings projects: how to make your own basket settings and how to use bezel blocks. You will not only learn how to fabricate stone settings, but will also learn how to set round and oval faceted stones with the option to make a finished pendant or ring with the settings that are created.

Then finish off the weekend learning about the basics of pulse arc welding, and how to integrate this technology into traditional jewelry-making techniques. "WELD IT! Pulse Arc Welding for Jewelers and Metalsmiths" will open your eyes to how this technology can be integrated with traditional jewelry-making techniques, plus a pile of tips and tricks to help you reimagine how your work is created. Sunstone Engineering is also supplying a number of Orion precision pulse arc welders for participants to utilize and explore during the workshop.

Boston visiting artist Cynthia Eid returns with a new workshop, "Creative Metal Forming Part II: Spiculus—3 Ways in 3 Days," September 20 through 22. The elegant, tapered, hollow forms known as spiculus hold a unique fascination for jewelers and metalsmiths. Spiculus

make efficient use of precious metals, since they are hollow and formed from thin metal sheet. Light yet strong, spiculus are used in jewelry, hollowware, and sculpture. In three days, you will learn from a master artist the three basic methods and types of spiculus.

Lastly, we welcome the return of Vermont artist Anne Havel for "In the Heat of the Moment: Explore/Expand/Excel with Torch-Fired Enameling," October 11 through 13. Using a torch, we will cover various methods of line creation and imagery within your enamel piece. Successive layers of liquids and sgraffito, transparents, opaques, graphite, firescale, acid etching, and more will be explored. No matter your skill level, there will be the opportunity to immerse yourself in new ideas and principles in this fun workshop.

You are also invited to join us in the new gallery for a trunk show of **Anne Havel's colorful enameled jewelry, October 11 through 13.**

Join us to celebrate our anniversary with two special events. Our **Seventh Annual Student and Instructor Exhibition opens Friday, November 1, and runs through Saturday, November 23.** Our talented community of students and instructors joins together to show off their latest jewelry and metalworking creations. The festive community reception will include door prizes and the presentation of a people's choice award. Many works will be available, and it's a great way to get a jump on your holiday shopping, and support local artists—from emerging to established.

The anniversary celebration continues on Saturday, November 2, with our Open House. Free mini workshops and demos will be scheduled throughout the day for all to enjoy.

Join us this fall for the celebration, and to scratch your creative itch! Visit fluxmetalarts.com for a complete list of current classes and events. ■

FLUX METAL ARTS

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440.205.1770
fluxmetalarts.com

The Morgan Presents *Printmaking as Resistance* Exhibition & Zine Library

by Jacqueline Bon



Pat Perry is among the artists exhibiting in *Printmaking as Resistance* at the Morgan. Perry's mural, *Refugees Welcome*, was painted along the Greater Cleveland Regional Transit Authority Red Line near the West 25th Street / West Side Market stop just in time for the Republican National Convention in 2016.

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PRINTMAKING AS RESISTANCE is a zine library and exhibition on view from October 18 to November 16 that will feature local and regional artists who are reinforcing and redefining how printmaking is used as a vessel for resistance and activism today.

Throughout history, printmaking has been used as an accessible tool for communication, raising awareness about social issues and inspiring change. *Printmaking as Resistance* is a group exhibition featuring contemporary artists who are using posters, zines, and other print-based media as a conduit to inspire thought and provoke social activism.

To preview the exhibition, Jacqueline Bon, marketing and communications coordinator, and Anna Tararova, gallery and artistic opportunities coordinator, discussed it together.

JACQUELINE BON: Where did the idea to include a zine library in this exhibition come from?

ANNA TARAROVA: Zines have long been used as a low-cost way to publish ideas which would not be accepted by mainstream publishers. As a book arts facility, it made sense for the Morgan to include a self-publishing element in a social-justice-themed exhibition.

JB: Can you give the readers of CAN a brief overview of the printmakers featured in this exhibition and what attracted you to their work?

AT: This exhibition features Julia Arredondo, April Bleakney, Liz Born, Amirah Cunningham, Angela Davis Fegan, Eric J. Garcia, Terence Hammonds, Hoofprint Editions, Todd Irwin, Nicole Marroquin, Meshwork Press, Pat Perry, Kasey Ramirez, Aaron Regal, Corinne Teed, Breanne Trammell, and Tara Zanzig.

A few artists to look forward to (in no specific order): Liz Born is a Chicago-based artist. Working primarily in relief and lithography, she illustrates the communion between animals and human-animals. Liz has taught relief, screenprinting, and intaglio at Spudnik Press, the Hyde Park Art Center, and Marwen. She is a co-founder of Hoofprint, a Chicago-based printmaking studio whose goal is to edition print-based work that represents a collaboration between the artist and a team of skilled printers. Many of the editions they have created are represented in the *Printmaking as Resistance* exhibition.

Pat Perry is an artist from Michigan who writes and makes pictures through careful and cautious observation. He

often works itinerantly, and lives in Detroit. He worked with LAND studio in 2016 to complete a mural in Cleveland in preparation for the RNC.

Meshwork Press was founded by artist and teacher, Haylee Ebersole in October 2018, with the hopes of creating a space to teach her love of printmaking to kids in her neighborhood. Kyrie Bushaw, with a background in design and business management, joined the budding venture in June 2019. Together they make up the heart and head, brains and brawn of Meshwork Press, based out of a tiny storefront in Wilksburg, Pennsylvania. They currently partner with the Wilksburg Youth Project (WYP) in teaching screen printing workshops out of their space.

Julia Arredondo is an artist, writer and budding entrepreneur. Originally from Corpus Christi, Texas, she now resides in Chicago. Julia is a self-described "Latinx-Italo gal trying to find a financially stable and ethically-produced position in the world." Julia is in the process of growing multiple business entities (Curandera Press, CopCharmer Avon, and Good Academic) where she explores marketing, consumer psychology and art-based design through the production of multiples.



LEFT: War Machine, screen print by Liz Born.
ABOVE: Terence Hammonds

JB: Submissions to our "Call for Zines" have been rolling in and remain open until October 11! What has the response been so far?

AT: So far, zinesters from Cleveland, Chicago and Pittsburgh have been sending and bringing in their publications. They are all extremely different, which will make for an exciting assemblage of material for our zine library.

JB: When I contemplate *Printmaking as Resistance*, I reflect on the civil rights movement and the artists who used printmaking as a medium to express urgent responses and imagined possibilities to issues of social justice. Do you see any similarities between this movement and our upcoming exhibition?

AT: Printmaking and self-publishing have been used as tools of social change since paper and printing methods have become easily available. The artists of *Printmaking as Resistance* use their work to address injustices and issues they

care deeply about. It's the good kind of propaganda.

JB: There are so many headlines in the news, it can be difficult to keep up with. I often feel overwhelmed and at a loss for what actions to take on an individual level. I value zines because I find that they have the ability to break through this barrier and inspire direct action in a way that the mainstream media cannot. What role do you believe that zines play?

AT: Organized media networks don't have any freedom in the way they present news. Their format is too rigid, and they cannot show any vulnerability, or they will lose funding. They are a business trying to survive in a cis, white capitalist society with corporations running everything. Self-published zines exist outside of this world. Their goal is not to profit, but to disperse information from people of diverse viewpoints and backgrounds.

JB: Living in a hyper-connected digital world means we have more access to

information than ever before, but not necessarily that we're engaging in real-life conversations about the information we're consuming. What do you hope to accomplish by getting the Cleveland community together for opening night?

AT: I hope this exhibition contributes to the growth of a self-publishing scene and gets Clevelanders excited about making their voices heard. There are many amazing local and Midwest self-publishing events and resources that more people need to experience to see first-hand. ■

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

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LAND studio Presents Studio to the Street: Free Workshops to Provide Artists with Tools to Be Successful in the World of Public Art

by LAND Studio staff



TOP: Chiaozza, the American artist duo Terri Chiao and Adam Frezza. Photo by Mike Vorrasi. BOTTOM: Marigolds, by Amanda King.



Nigerian-born, Brooklyn-based artist LEk (Olaekan Jeyifous), photographed here with his steel installation Protest, on Public Square.

WITH THE GENEROUS SUPPORT of Cuyahoga Arts and Culture, LAND studio is presenting its Studio to the Street workshop in September and October. The two-day workshop will be held twice, once at LAND studio on Friday and Saturday, September 20 and 21, and once at Mt. Pleasant NOW on Friday and Saturday, October 11 and 12.

LAND STUDIO

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Each two-day session will feature a national guest artist and two local artists. The same information will be offered at each two-day session, but an artist could participate in all four days and hear from different presenters.

Day one will be an overview of various public art topics, with artists presenting actual design concepts to a mock review committee. On day two, local experts will go into depth on a variety of subjects, participate in an artist Q&A session, and conduct a portfolio review for interested workshop participants.

LAND studio has confirmed participation of two national artists. Olaekan Jeyifous (LEk), a visual artist from

Brooklyn, will attend the September workshop. Chiaozza—American artist duo Adam Frezza and Terri Chiao, also from New York—will participate in October.

Local experts including Amanda King and Kelsi Carter of Shooting Without Bullets, Tarra Petras of the City of Cleveland Public Art Program, and many more will cover a wide array of themes that could help shape a career in public art.

The workshops are free, registration is required, and space is limited. Sign up today!

weblink.donorperfect.com/SEPTEMBER_SIGN_UP
weblink.donorperfect.com/OCTOBER_SIGN_UP ■

Tabitha Soren: *Surface Tension*



Tabitha Soren, *Emailed-Kiss-Goodnight*, 2014



Tabitha Soren, *Katie's-Vacation-Photo*, 2018

"I WANT TO EXPOSE the human experience in all its anarchic complexity," says artist Tabitha Soren. "At this moment in the United States, our differences are being used as a way to divide us. I aim to create solidarity by making photographs that express similarities in the human experience. My work is about bringing the morbidity, dread, and anxiety of everyday life to the surface. I hope to humanize these feelings—normalize them. With any luck, the work will allow viewers to feel a connection with others."

Soren has long explored the intersection of culture, politics, the body, and psychology. For years, she was best known for her Peabody Award-winning political coverage on MTV News. For the last fifteen years, Soren has devoted herself to fine art photography. *Surface Tension*, her first solo museum exhibition, will travel to Transformer Station in October following its debut at the Davis Museum

at Wellesley College. The Transformer Station exhibition will include a number of new artworks created specifically for the space.

"Building a second act in life is always awkward, but I'm grateful to be as passionate about making art as I was about the news when I was younger. My artwork is quite cinematic, undoubtedly as a result of producing television. I've simply moved from video's 30-frames-a-second to one frame at a time with photography."

Surface Tension encourages us to see our relationship with everyday technology in unexpected ways by highlighting the screens we routinely ignore or erase. The subjects pictured beneath the surface of her photographs reflect our culture, whereas the smears and markings of fingerprints record our physical movements and fleeting attention.

For this project, Soren uses a large-format 8x10 film camera. "What I love

about this work is that it takes something minuscule—the residue and grime from our fingertips—and makes it larger than life. Shooting an iPad screen under a raking light allows me to reveal the tactile trail we leave behind on our devices," says Soren. "The science of touch makes clear that humans need to connect with the physical world, yet we spend an increasing amount of time interacting with the cold impervious surfaces of technological devices. I hope my exhibition makes viewers question *WHY*."

The opening reception will be held Friday, October 25, from 7:00 to 9:00pm, followed by an artist talk at 1:00pm on Saturday, October 26. Become a member of Transformer Station to attend an intimate members-only reception, October 25 from 6:00 to 7:00pm. Tabitha Soren and Fred and Laura Bidwell will give brief remarks around 6:30pm. Visit Transformerstation.org to learn more. ■

TRANSFORMER STATION

1460 West 29 Street
Cleveland, Ohio 44113
216.938.5429
transformerstation.org

TABITHA SOREN: SURFACE TENSION | OCTOBER 25–JANUARY 19

RECEPTION 7–9PM FRIDAY, OCTOBER 25 | ARTIST TALK 1 PM SATURDAY, OCTOBER 26
Free and open to the public

Art House: Ephemera by Laila Voss

MY MIND fills with ideas, linked together like a string of summer festivals running through the city. These different topics are related by the vibrant energy that art generates.

What is common to all festivals? It is the magic of being in the moment that the visual and performing arts invite.

This is also how children approach making. During a summer camp clay class I taught, one seven-year-old applied glaze

like an abstract expressionist, confident in his quick, bold, open brushstrokes. Just as quickly, he moved on.

Another connection: Arts engagement fosters a spirit of generosity. For example, Joe Day, Bernadette Glorioso, Will Sanchez—a few of the artists who participated in last year's Artist Inventory Challenge—give of their time and talent to bring people together, to advocate and revitalize neighborhoods. Come

September, a new set of artists will donate their creativity to make our 4th Annual Artist Inventory Challenge another wonderful evening.

This intangible, but palpable, vibrancy is expansive. It activates the imagination, spreads out, and fills the air, just as the summer season becomes verdant, rich with life. In this data-driven world, if only we could pull a petri dish sample from this art-charged atmosphere.... ■

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SCREW FACTORY ARTISTS

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216.521.0088



Tabitha Soren, *pbs.org/nova/earth/greenland_is_shrinking*, 80x60," Pigment Print, 2018

October 25, 2019 – January 19, 2020

Tabitha Soren: Surface Tension
Undercurrents

Opening Reception: Friday, October 25

Members Preview: 6 – 7 pm

Public Opening: 7 – 9 pm

Tabitha Soren Artist Talk: Saturday, October 26, 1 pm

Free and Open to the Public

Transformer Station announces two concurrent exhibitions that separately respond to environmental, social, economic, and cultural issues of our time. *Tabitha Soren: Surface Tension* meditates on the science of touch and our fleeting attention heightened by our increased technological dependency.

Undercurrents is an immersive exhibition of photobooks from around the globe that explores the imperceptible and often chaotic forces that shape the world around us. This exhibition was co-organized by Melissa Catanese and Ed Panar (Spaces Corners, Pittsburgh) with Caitie Moore (Transformer Station & Nomadic Bookshelf, Cleveland).

**TRANSFORMER
STATION**

1460 W. 29th St., Cleveland, OH 44113
transformerstation.org

Orange Art Center + Cleveland Photo Fest

by Debra Meese



Portrait photograph by Delores Johnson, international photojournalist

OPENING September 13, the Orange Art Center (OAC) and the Cleveland Photo Fest (CPF) will partner in ***Masters of Portrait Photography***, a stunning exhibition of Cleveland-based photographers. The Cleveland Photo Fest was launched in 2019 by directors Herb Ascherman, Laura D'Alessandro and Jim Szudy. The CPF is partnering with galleries throughout Northeast Ohio that host photography exhibitions, lectures and workshops. The OAC show will exhibit local photographers, curated for their excellence in portrait photography. This

is a perfect collaboration with the OAC as our members and students share a common understanding in the creation of masterful portraiture.

The OAC has expanded its facilities to include a new photography studio. OAC students and members will be able to professionally photograph their artwork for utilization in their portfolios, websites, social media and promotional materials. As with the CPF, the OAC promotes the awareness of professional photography standards. Our commitment to photography as a fine art is the OAC's first step

toward incorporating technology into its classrooms and gallery.

The *Masters of Portrait Photography Show* will open with a reception on Friday, September 13 from 6:00 to 8:00pm at the Orange Art Center Gallery. The show will run through November 15. To learn more about the OAC, CPF and the exhibition please visit orangeartcenter.org and clevelandphotofest.org.

While enjoying the exhibition, we invite our attending patrons to tour our recently renovated OAC facility. ■

ORANGE ART CENTER

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
216.831.5130
orangeartcenter.org

FALL REGISTRATION BEGINS | AUGUST 12

MASTERS OF PORTRAIT PHOTOGRAPHY SHOW | SEPTEMBER 13–NOVEMBER 15

RECEPTION 6 - 8 PM SEPTEMBER 13

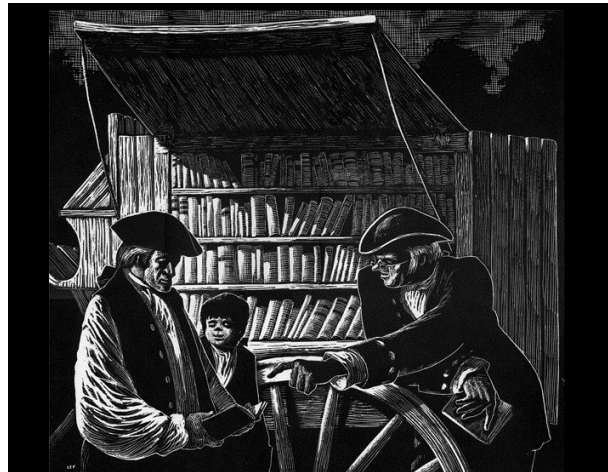
FALL ART CLASSES BEGIN | SEPTEMBER 23

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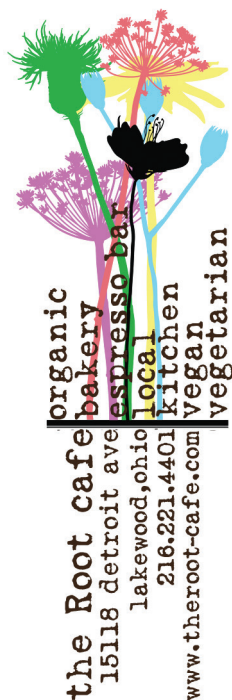
Northern Ohio Bibliophilic Society

Fine Print Book Association

Saturday, October 5 ♦ 5pm—9pm
exhibition & sale ♦ artist talks ♦ reception
@ Loganberry Books ♦ 13015 Larchmere Blvd.

Cleveland Antiquarian Book Fair

Sunday, October 6 ♦ 10am—5pm
rare & collectible books ♦ prints ♦ ephemera
@ Cleveland Skating Club ♦ 2500 Kemper Rd.



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Cleveland Institute of Art
11610 Euclid Avenue
Cleveland OH 44106

CIA

Moving On

by Diane Schaffstein



Choices (Push and Pull), watercolor on Arches paper, 2018. 10 x 14 ¾ inches. From Episode 3 of Serial podcast, "Choices (Push and Pull)," 2018.



Occupy a Space #2, watercolor on Yupo paper, 2018. 48 x 31 inches

BONFOEY Gallery and Thomas French Fine Art present *Moving On*, featuring the newest works of Darius Steward. Bonfoey's is pleased to be the exclusive venue in Cleveland offering these Steward pieces. We will be hosting an opening reception with the artist on Friday, September 13 from 5:00 to 7:30pm, and Darius will be giving a gallery talk about his work on Saturday, September 14 at 10:30am.

Darius Steward works in watercolor to express social issues of identity, commodity, race, and the placement of African Americans in western culture. Steward believes that visual communication is an agent for change. As he states, "I primarily use watercolor on Yupo paper to achieve a stark whiteness against my saturated subjects. I also often use my subject

matter metaphorically to address what is going on culturally. Each and every person I paint is a stand-in for myself or for the community. I use watercolor portraiture to bring a voice to social injustices which are going on in the world."

His work has recently become the subject of critical success throughout Cleveland and the United States. He was the focus of two solo shows—one at the Swope Art Museum in Terre Haute, Indiana, in the spring of 2019, and the other at the Canton Art Museum in 2018. Also in 2018, he was the recipient of the Emerging Artist Award in Visual Arts of the Cleveland Arts Prize, and was selected for inclusion in FRONT International's *The Great Lakes Research* show at the Cleveland Institute of Art.

This past fall, he was selected to create a

work for the award-winning podcast, *Serial*, which focused on the Cleveland justice system. The podcast has been downloaded over fifty million times. *Choices (Push and Pull)* was created for use in an animation sequence for the podcast.

Steward's works are included in the permanent collection of the Cleveland Clinic Foundation, the Federal Reserve Bank of Cleveland, Akron Art Museum, Canton Museum of Art, MetroHealth Hospital Collection, Summa Health Collection, Davis Museum (Wellesley College), Flint Institute of Arts, Joel and Lila Harnett Museum of Art (University of Richmond), Minneapolis Institute of Art, Eskenazi Museum of Art (Indiana University), Stanley Museum of Art (University of Iowa), University of Delaware Museum, and the Swope Art Museum. ■

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

DARIUS STEWARD | SEPTEMBER 13–OCTOBER 12

RECEPTION 5–7:30PM FRIDAY, SEPTEMBER 13 | ARTIST'S TALK 10:30AM SATURDAY, SEPTEMBER 14

ARTISTS TO WATCH | NOVEMBER 1–DECEMBER 7

RECEPTION 5–7:30PM FRIDAY, NOVEMBER 1

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Tri-C[®] Creative Arts

2019-2020

Exhibition Calendar

GALLERY EAST

***The Artists Archives of the
Western Reserve "Made In Cleveland"
Art Exhibit***

Sept. 12 – Oct. 17, 2019

OPENING RECEPTION: Sept. 12 | 6-8:30 p.m.

Crooked River Contrasts Exhibit

Ohio Humanities of the National Endowment
for the Humanities

Oct. 22 – Dec. 15, 2019

OPENING RECEPTION: Oct. 22 | 6-8:30 p.m.

***Tri-C Eastern Campus
Art Therapy Department/
Ursuline College Art Exhibit***

February – March, 2020 (dates TBA)

***Tri-C Eastern Campus
48th Annual Student Art Exhibit***

April 9 – May 7, 2020

OPENING RECEPTION: April 9 | 6-8:30 p.m.

HOURS AND LOCATION

Cuyahoga Community College
Eastern Campus
Education Center (EEC) 135
4250 Richmond Road
Highland Hills, Ohio 44122
Mon. – Thurs., 10:30 a.m. – 3:30 p.m.

GALLERY WEST

***Justin Brennan and
Dana Depew***

Sept. 9 – Oct. 10, 2019

OPENING RECEPTION:

Sept. 11 | 5-7 p.m.

***Emerging Artists Series:
Kent State University Shines***

Oct. 21 – Nov. 21, 2019

OPENING RECEPTION: Oct. 23 | 5-7 p.m.

Tri-C Creative Arts Faculty Art Exhibition

Dec. 9, 2019 – Feb. 13, 2020

OPENING RECEPTION: Jan. 22 | 5-7 p.m.

Where Futures Begin

Feb. 24 – March 26, 2020

OPENING RECEPTION: Feb. 26 | 5-7 p.m.

***Tri-C Western Campus
Annual Juried Student Art Show***

April 13 – June 18, 2020

OPENING RECEPTION: April 22 | 5-7 p.m.

HOURS AND LOCATION

Cuyahoga Community College
Western Campus | Library (2nd floor)
11000 Pleasant Valley Road
Parma, Ohio 44130
Mon. – Thurs., 8 a.m. – 8 p.m.
Fri. – Sat., 9 a.m. – 2 p.m.



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19-0932

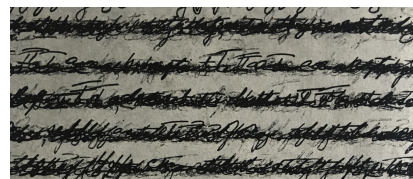
Cleveland Print Room: *The Peer Show* by Jeff Curtis

OPENING Friday, September 13, CPR is excited to present our fifth annual open-call juried exhibition, *The Peer Show*, judged this year by Jacob Rhodes, co-founder and curator of Field Projects gallery, NYC; and Aline Smithson, Los Angeles-based artist and educator, and founder and editor-in-chief of the online photography journal, *Lenscratch*. The exhibition, which will award cash prizes in five categories, will feature works in all manner of photographic media: digital, hand-processed black-and-white, various alternative processes—you name it!—will be on display through October 25.

Cleveland-area artists Steven Mastroianni and Rebekah Wilhelm have put together an unusual and extraordinary show consisting of photographically-produced black-and-white works that look like anything but typical photographs.

Lines & Shadows, opening Friday, November 8, instead ventures into the realm of the graphic arts, featuring images of hand-made marks—lines, words, scratches, symbols—creating bold yet complex graphic compositions evoking fences, fields, stars and stories.

From December 6 to 14, Print Room members will display their photography



Rebekah Ann Wilhelm (Detail)

in our 7th annual Off the Wall Members Showcase. This is a great chance to see and purchase unique work for yourself or for holiday gift-giving. It takes place during the ArtCraft Building's popular annual holiday sale, the weekend of December 7 and 8, with an opening reception Friday, December 6. ■

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.802.9441

THE PEER SHOW | SEPTEMBER 13–OCTOBER 25 | RECEPTION 5–9PM FRIDAY, SEPTEMBER 13

STEVEN MASTROIANNI & REBEKAH WILHELM: LINES & SHADOWS | NOVEMBER 8–27
RECEPTION 5–9PM FRIDAY, NOVEMBER 8

OFF THE WALL MEMBERS SHOWCASE | DECEMBER 6–14 | RECEPTION 5–9PM DECEMBER 6



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Independence Day

by Will "Topiltzin" Sanchez Owner/Artist/Activist



La Cosecha Galeria, host venue for CAN's Summer 2019 launch party, the morning of July 5.

"FOR A STAR to be born, there is one thing that must happen: a gaseous nebula must collapse. So collapse. Crumble. This is not your destruction. This is your birth."
—Zoe Skylar

On Independence Day 2019, about 11:00pm, I started to receive texts, calls and messages from various people that something was happening at the gallery. I was at work, which is time consuming, but from various photos sent and having a moment to step away to make a couple phone calls, dread began to slowly form within my core.

After a long shift of watching the eastside neighborhood surrounding me celebrate with fireworks into the late night, I made my way to the gallery expecting the worst. Approaching the corner of West 54th and Storer Avenue, I could see from a distance this situation was not good. No fire, but the gallery suffered structural damage overnight. As we assessed the situation, it obviously caused the gallery to close immediately

for repairs. The front awning collapsed, ripping the top brick façade of the gallery and causing major damage to the roof, as well as minor damage to the interior. And more than likely, it will take longer to get the building prepared for inspection. Thank God no one was hurt, the gallery was empty, and no pedestrian was near on a busy intersection. I had stopped by myself earlier that evening to pick up artwork. So many different scenarios were avoided by providence.

Artist/producer Anjalise Galindez along with other artists were present throughout the day preparing for an upcoming fashion show that weekend. Anjalise is the current resident artist who continues to blossom producing many successful shows since the new year began, developing new formats and expanding the talent roster while representing the gallery admirably. Making this new version of the gallery a beacon for the youthful artists of color today, these millennial children continue the creative vibe that was and

is, La Cosecha Galeria. The location may have meant something to me personally when it opened, but it has come to mean so much more to this collective of young artists that use it to explore and express their creativity.

We have been encouraging artists to express themselves in ways unthought-of previously. We've been dedicated to the propagation of all art forms, supporting local, international, emerging or established artists and community arts programs since 2001. Yet you never really know what you do has meaning until disaster strikes.

The community response during and support after the incident are beyond humbling, bringing forth to my realization that this is no longer my own vision, but everyone's. The spiritual and grateful beings, the group of artists that inhabit the gallery, are using the situation as the motivation

to help renovate the entire venue—adding a music recording studio, implementing programming for workshops and art classes, broadening their own idea of what is possible. They are building upon our own platform for creatives that impacts the community, and continues to spark ambition in entrepreneurs with networking-focused events that brings together a diverse assembly of people and a variety of ways to think. It's where development and incubation period end and a leap of faith to execution begins.

We will recover, we will build up, and we are patiently accepting our evolution. ■

LA COSECHA GALERIA

5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Rob Hartshorn and the Art Evolution of Tremont

by Chris Roy

ROB HARTSHORN, artist, activist and longtime gallery owner, is leaving the Professor Avenue retail scene. Not closing up shop or quitting the business, but simply opting for a quieter open studio near Lincoln Park. In effect, he is evolving as an artist much like Tremont has evolved as an art venue. "For decades Tremont has been a go-to place for artists and art buyers," Hartshorn notes. "And that hasn't really changed. We still have important display spaces like doubting thomas, The Paul Duda Gallery and Loop. Artists also create and display in shared spaces like 818 Studios, Lava Lounge and the Literary Café. The reality, in fact, is that art is everywhere: in Tremont parks, in Tremont churches, on the street and even in retail shops. Our fine independent restaurants are constantly featuring new creations. Check out Grumpy's, Ty Fun or Fat Cats."

Still, Tremont and its art scene have changed. In the 1990s and before, Tremont was a gritty place with the cheap rents that most artists need. Their studios and galleries exuded cool. That attracted patrons and also caught the eye of restaurateurs like Michael Symon and Rocco Whalen. The rest is urban history: modern homes, myriad rehabs, upscale newcomers, scores of pubs and eateries and, inevitably, higher prices. And of course, some artists and galleries left for cheaper spaces. Others evolved—making art at home or as part of a collaborative and showing work at special events, in

other studios, on the street and online. All in all, there's more art activity in Tremont today than at any time previous.

And like Tremont, Rob Hartshorn is evolving. Early on, he sold his work at street fairs. In 1990 his work was displayed in venues like Tremont's famed Bohemia Club Cafe (location of the original Lola). In 2007, he opened his Tremont gallery. And now he's shifting to a studio environment where he can focus on commissioned portraiture.

That evolution is happening concurrently in his home studio and in the Tremont storefront he shares with his wife, Lorraine Schuchart, founder of Prosper for Purpose, a PR, branding and fundraising firm.

Net plus one for Tremont! Yes, Rob Hartshorn and Tremont are changing. But that's hardly a bad thing. Cool evolves and change happens.



Artist Rob Hartshorn at work in his studio

CHECK OUT:

- **Walkabout Tremont:** Art, fashion, music, food, drink and entertainment. 2nd Friday evening of each month.
- **Arts in August:** Dance, Shakespeare, opera and more. Weekends during August at Lincoln Park.
- **Tremont Arts & Cultural Festival:** Visual and performance art, food and activities for kids. September 28 & 29. ■

WALKABOUT TREMONT

c/o Tremont West Development
2406 Professor Avenue
Cleveland, Ohio 44113
walkabouttremont.com
216.575.0920

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September 27

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November 8

November 22

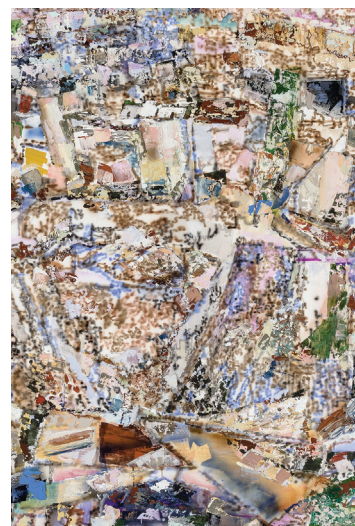
December 6

More info and registration available at

kent.edu/ArtTour



kent.edu/art
artinfo@kent.edu, 330-672-2192



ARTIFICIAL HORIZON

works by MATTHEW KOLODZIEJ | DAVID BIRO

OPENING RECEPTION

Thursday, September 12 | 5 PM - 7 PM

September 12 - November 7, 2019

American Greetings Creative Studios

Crocker Park | Westlake

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american greetings

Artists Archives of the Western Reserve and Sculpture Center Partner to Present Davis Collection of African American Art

by Mindy Tousley

THIS SEPTEMBER, the Artists Archives of the Western Reserve in partnership with The Sculpture Center, is proud to present *seenUNseen*, an exhibition which combines work from the Kerry and C. Betty Davis Collection of African American Art and a curated response of Northeast Ohio artists.

The story of the Davis Collection begins in Atlanta, where Kerry worked as a postman and his wife as a television producer. Over thirty years, on a modest budget, they amassed a collection of over 300 paintings, works on paper and sculpture which includes some of the nation's most significant emerging and established African American artists.

This vibrant body of work now covers every inch of the Davis' suburban residence, transforming the space into an "in-home museum" that provides community access to the important—and often "unseen"—legacy of American artists of color. Their collection includes pieces by Charles White, Jacob Lawrence, Elizabeth Catlett, Richard Hunt, Romare Bearden, Sedrick Huckaby, Richard Mayhew, Sam Gilliam, and Mildred Thompson.

seenUNseen will be the first time work from the Davis Collection has been shown outside of Atlanta. The exhibition is proudly presented by the Cleveland Foundation and the Ohio Arts Council, and will be displayed in the Sculpture Center and AAWR galleries on the David E. Davis Arts Campus in University Circle. Thirty-one regional artists shown in conversation with the collection include Dexter Davis, Darius Steward, Thomas Hudson, Tony Williams, Michelangelo Lovelace and Amber N. Ford.

An opening reception will be held on Friday, September 20, from 5:30 to



Yvonne Palkowitsh, *Guided*, Altered photograph, 2018

8:00pm, and will feature an appearance by Mayor Frank Jackson and a tribute to Cleveland artist Malcolm Brown. The Davis Family and the regional artists will also be in attendance and brief talks will

take place midway through the reception. The show will continue until November 16.

The Archives is also pleased to announce a series of related programming. "Collecting African American



Anthony Eterovich, *Venus de Mall*, Oil on linen, 1979

Art" with Kerry Davis will be held on October 12, from 1:00 to 3:00pm. A panel discussion in collaboration with The Sculpture Center will include emerging, mid-career, and established regional African American artists. It will be held on Saturday, October 26, with time and location to be announced.

In September, AAWR is pleased to host *Made In Cleveland* at Tri-C's Gallery East, Highland Heights. The exhibition is a celebration of the founders of several of Cleveland's unique art non-profits, including Liz Maugans, Joe Sroka

and Bellamy Printz of Zygote Press; Jessica Pinsky of Praxis Fiber Workshop; Tom Balbo of Morgan Conservatory; Shari Wilkins of the Cleveland Print Room; and David E. Davis of the Artists Archives. An opening reception will be held on Thursday, September 12, from 6:00 to 8:30pm.

Beginning November 21, the AAWR main gallery will feature the work of Anthony Eterovich in *Fulfilling the Eye*, his inaugural exhibition as an Archived Artist. Eterovich was known for his technical mastery of drawing and painting,

as well as for his electrifying blend of magical realism, photorealism and abstraction. Born in Tremont, Eterovich was a graduate of the Cleveland School of Art and a beloved teacher at the Cleveland Institute of Art for over forty years, as well as an instructor in the Cleveland public school system.

Eterovich's commitment to the viewer's experience was paramount. As he explained, "The magic of Shakespeare with words, the thrill of Beethoven in music, is certainly a rewarding experience. But the human eye, being precious, demands another kind of fulfillment. Color, design, their intertwining connotations have indescribable powers of their own."

Fulfilling the Eye will include works from the permanent collections of the AAWR and artNEO, as well as pieces which have recently returned from *A Thrilling Act*, a solo exhibition which toured several important regional museums.

An accompanying program will be held on Saturday, November 23.

"Everything in Its Place: Personal Archiving" will feature Anthony Eterovich's daughter, Karen Eterovich-Maguire, as she shares her experience cataloguing her father's work and offers advice for creating an artist archive of one's own. ■

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

SEENUNSEEN | SEPTEMBER 20–NOVEMBER 16
RECEPTION 5:30–8PM FRIDAY, SEPTEMBER 20

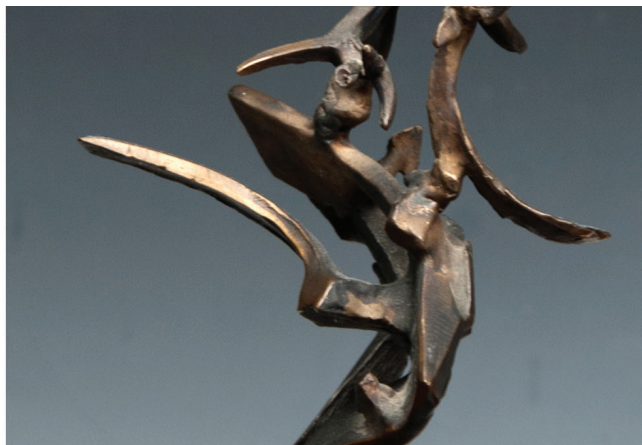
COLLECTING ART TALKS: KERRY DAVIS & COLLECTING AFRICAN AMERICAN ART
1–3PM OCTOBER 12

MADE IN CLEVELAND | SEPTEMBER 12–OCTOBER 17
RECEPTION 6–8:30PM THURSDAY, SEPTEMBER 12

FULLFILLING THE EYE: ANTHONY ETEROVICH | NOVEMBER 21–JANUARY 18
RECEPTION 5:30–8PM THURSDAY, NOVEMBER 21

PROFESSIONAL PRACTICES: EVERYTHING IN ITS PLACE: PERSONAL ARCHIVING WITH KAREN ETEROVICH-MAGUIRE | 1–3PM NOVEMBER 23

The Sculpture Center



From seenUNseen LEFT: Portrait of the Artist: Paisley Study (detail) by Davin Ebanks. RIGHT: Untitled (detail) by Richard Hunt.

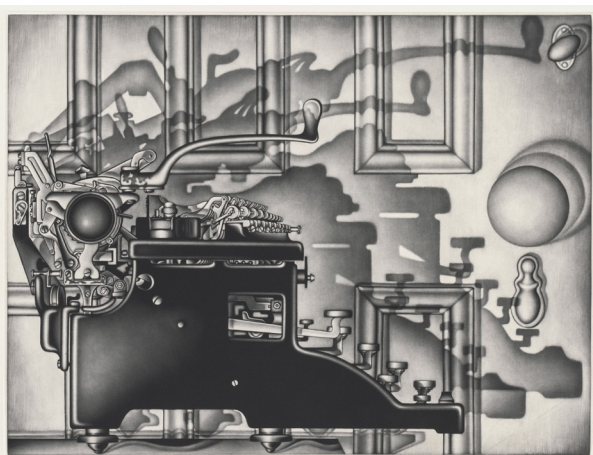
THE SCULPTURE CENTER

1834 East 123rd Street
Cleveland, Ohio 44106
216.229.6527

SEENUNSEEN

OPENING FRIDAY, SEPTEMBER 20
ON VIEW THROUGH NOVEMBER 26

54



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Remington Return, 1993. Carol Wax (American, b. 1953). Mezzotint; 18
1/2 x 24 1/2 in. Valued at \$2,100. Donated by Conrad R. Graeber Fine Art.



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October 1-February 20, 2019

valleyartcenter.org/abf-cte.html

Cleveland Arts Prize Announces 2019 Winners



IT'S BEEN SAID that a prophet has no honor in his own country. When it comes to professional appreciation, artists can experience a similar problem. Familiarity can encourage complacency and neglect, at least on the home front. That's one reason why it makes good sense to establish a countervailing force in the community, celebrating the accomplishments of native daughters and sons.

Cleveland Arts Prize, now nearing its 60th year as a significant civic organization, continues to articulate a powerful vision of the greatness of American artistic achievements, focusing on the arts and artists of Cleveland, Ohio, and their roles in the wider national and international cultural dialogue.

Through its jurors, the Arts Prize speaks from the heart of American life to reward locally-based arts heroes, evaluated

against the backdrop of more than a century of outstanding artistic innovation and achievement in the region. Cleveland-based artists in all mediums have woven their own genius into America's arts and letters, contributing vital color to the deep fabric of the nation's culture. It was for this specific purpose that the Cleveland Arts Prize was founded: Each year it recognizes and honors home-grown creators of original work in the fields of the visual arts, music, literature, theatre and dance, and design—along with the visionary individuals and organizations that have supported especially notable accomplishments in these areas.

—*Douglas Max Utter (CAP 2013)*

IT IS WITH GREAT PLEASURE THAT WE CONGRATULATE THE 2019 CLEVELAND ARTS PRIZE WINNERS:

Emerging: Kisha Nicole Foster (Literature), Dominic Moore-Dunson (Theatre & Dance)

Mid-Career: Mary Biddinger (Literature), Victoria Bussert (Theatre & Dance)


Lifetime Achievement: Janice Lessman-Moss (Visual Arts)

Robert P. Bergman: Terri Pontremoli

Martha Joseph: The Print Club of Cleveland

Barbara S. Robinson: Tony F. Sias

2019 CAP Verge Fellows: Brittany Benton (Music), Ephraim Butler (Literature), Archie Green II (Music), Lexy Lattimore (Theatre & Dance), Samuel McIntosh (Theatre & Dance), Ryan Ramer (Music), Na-Te` Sturdivant (Visual Arts), Antwoine Washington (Visual Arts), Mariama Whyte (Music), and McKinley Wiley (Visual Arts).

The **2019 Annual Awards Ceremony** will be held on Wednesday, September 25, at the Cleveland Museum of Art. For tickets, sponsorships, and advertising opportunities please visit: clevelandartsprize.org 

CLEVELAND ARTS PRIZE

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

New School Year, New Faculty Work by Karen Sandstrom



Huntington Beach by Barry Underwood

56

IT'S ONE of the unofficial markers of the start of the new academic year: the Cleveland Institute of Art's Faculty Exhibition. The 2019 show opens Thursday, August 29, and remains on view in Reinberger Gallery through October 6.

"It's equal parts a welcome-to-CIA tradition and an extraordinary overview of recent work by our current faculty," said Nikki Woods, director of Reinberger Gallery. "An essential part of our mission is to support the curriculum of our faculty through thought-provoking exhibitions, and the faculty show does just that."

Here are a few artists whose work will be on view.

BARRY UNDERWOOD

Associate Professor, Photography + Video

What most interests you in your studio practice? For the past seventeen years, my creative practice has focused on the American landscape and the ways humans manage the land, use it and abuse it. Curiosity about the ecological and social history of specific places drives the ideas behind my work. I want to reveal the beauty and complex layers of

an ordinary landscape in the same way a cinematographer or set designer turns an everyday scene into a memorable, visual experience.

What are you working on now? A series titled *Linear Constructions*, which began to take form while I was an artist in residence at The Josef and Anni Albers Foundation in summer of 2018. The series consists of geometric shapes constructed in site-specific environments. These constructions, made specifically for the camera, play a visual push-and-pull with the two-dimensional picture plane and three-dimensional landscape images.

What are the main joys and challenges of being an artist who teaches? I view my teaching as a complement to my studio practice. In the classroom, I have the privilege of interacting with the emerging generation of artists, challenging them to make work that is culturally aware and capable of impacting local and global communities.

SUZANNE MCGINNESS

Assistant professor, Illustration

What most interests you in your studio practice? I love exploring new

materials and working with collage. The endless possibilities of mark making inspire my curiosity.

Any notable recent achievements?

I finished working on a cover, interior map and promotional material for author Konnie Peroune and the middle-grade fiction series, *The Escapatures of Esperanza Mae Windborne: I Want a Dog!*, released in July.

What are the main joys and challenges of being an artist who teaches? I love the collaborative process and mentorship role that teaching provides. We are fortunate to have such dedicated students. In many cases, I have had the opportunity to teach them as high school students in the pre-college program and then, years later, witness them walk across the stage at commencement as professional artists.

PETRA SOESEMANN

Professor, Foundation

What most interests you in your studio practice? The visual event or condition that is activated by a combination of material quality, color, pattern and disruption. The resulting artwork could end up being lively or minimal. I try to be



TOP: Lion by Suzanne McGinness. BOTTOM: Mirage: Fata Morgana the Enchantress (detail) by Petra Soesemann

responsive as I work, and what the work is about is something I usually discover in the making process.

What are you working on now? I'm on a black-and-gold binge and am working on a large quilt using very small fabric fragments with this palette. I'm also sewing pages for fabric books that will eventually form a library of "spare parts."

What are the main joys and challenges of being an artist who teaches? I really appreciate being able to share my skills and experience with such enthusiastic and serious students! And of course, I learn just as much from them because the dialogue goes both ways and is always ongoing.

JACOB KOESTLER

Lecturer, Photography + Video

What most interests you in your studio practice? In the past, I have used



TOP: Still from *Sell Me a Cow* by Jacob Koestler. BOTTOM: Chanced Impression by Benjamin Johnson

my camera to reveal things invisible to the landscape. While I am still interested in revealing the unseen pasts and tumultuous futures of landscape and culture, I am currently most interested in using my projects as catalysts for creating communities by creating budgets for production assistants and collaborative artists and musicians. The days of an individual studio practice with a direct line to gallery sales are over for most working artists, and it is the responsibility of the contemporary artist to include the voices of those stifled by art markets and other longstanding systems in this country.

What are you working on now? In collaboration with artists, musicians and activists in the Cherokee Nation, I (along with my film partner Michael McDermitt) am currently working on a feature-length experimental documentary that examines the possibility of language extinction.

What are the main joys and challenges of being an artist who teaches? I appreciate my time in the classroom so much. It

is a privilege to work with, teach and learn from my students. This part of my career keeps me on my toes and excited to research, which helps not only in lessons but in my own practice.

BENJAMIN JOHNSON

Lecturer, Glass

What most interests you in your studio practice, in terms of concepts, techniques or materials? The material itself is what always keeps me engaged. Glass is around us so much in our daily lives. It is both fun and challenging to use this material to express my ideas.

What are you working on now? Several pieces that are about the agricultural landscape in the Midwest, and in particular exploring honeycomb patterns in conjunction with their landscape.

What are the main joys and challenges of being an artist who teaches? The main joy of being a teacher is watching students develop their own language with a material and grow and mature as contributing professional artists. The only challenge is finding enough time to do everything in both teaching and personal art-making practice. ■

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Worthington Yards Presents *Material Cleveland* and *A Day in the Life* by Grace Carter



Drape (detail), painting by Grace Summanen

CLEVELAND was built off the steel industry and remains a place rich with locally-sourced goods like DayGlo paint, reclaimed wood from historic buildings, and fibers from the Kozo plants grown in the gardens of Hough. These are a few examples that found their way to this region's artists. In *Material Cleveland*, artists capitalize on experimenting with raw materials like wood, textiles, and found objects, drawing inspiration from art historical periods such as the readymade movement in the 1900s to Cubism and Arte Povera.

This fall, Worthington Yards will exhibit an eclectic group of local artists who use



Drape, painting by Grace Summanen

an assortment of media. Artists Leslye Discont Arian, Tom Balbo, Rebecca Cross, Peter Debelak, Julie Ezelle Patton, Patricia Zinsmeister Parker, Scott Pickering, Grace Summanen, and Justin Woody will create locally-sourced art inspired by the materials innate, relative and impressionistically resourced to and from Cleveland.

Material Cleveland focuses on the tools and processes employed by these artists as a mechanism to express themselves and their surroundings and further understanding of Cleveland, conveying emotions from excitement to anxiety.

A DAY IN THE LIFE

"I read the news today, oh boy," was the first line in the Beatles song "A Day in the Life" that was inspired by an LSD-induced



Juliette Thimmig

state-of-mind after John Lennon and Paul McCartney found out that their friend, 21-year-old heir to the Guinness family Tara Browne, was killed in a horrible car accident in 1966. Facts in the song are cut up and rearranged to tell about their reality from this tragic event. Lennon contemplated a world that was quickly devolving and coming apart at the seams while other reflections are filtered through the magical and distorted lens of between reality and dreamscape.

The artists Mallorie Freeman, Arnie Tunstall, Juliette Thimmig, Jason Milburn, Raheleh Mohammad, Patti Fields and Ray Juare, Gina Washington, Jason Milburn, Bruce Checefsky, Christine Mauersberger, Kole Robinson Brooks, Michael Loderstedt, and Bellamy Printz explore a responsive approach to what happens and occurs in a day, through collage, assemblage and mixed media. The various artists connect us to their daily practice, evidenced from a walk, a habit, a daydream, a ritual, or a way in which they have merely marked their own time. ■

YARDS PROJECT SPACE

725 Johnson Court
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MATERIAL CLEVELAND | SEPTEMBER 5–OCTOBER 19 | RECEPTION 6–9PM THURSDAY, SEPTEMBER 5

ART BAR | 6–8PM SEPTEMBER 19

ART VENTURES FEATURING SOULCRAFT CLE STUDIOS | 10AM–12NOON SEPTEMBER 28

A DAY IN THE LIFE | OCTOBER 24–NOVEMBER 23 | RECEPTION 6–9PM THURSDAY, OCTOBER 24

ART VENTURES: BALBO-CHECEFSKY STUDIO TOUR IN HOUGH

10AM–12NOON NOVEMBER 9

Fall at the McDonough Museum

by Claudia Berlinski



Whitney Tressel, Poseidon Bakery, New York City, photo from the McDonough's inaugural Emerging Artist Exhibition, August 23 - October 26

THE MCDONOUGH MUSEUM of Art is delighted to present the work of three dynamic artists for our fall exhibitions:

Excavations: The Prints of Julie Mehretu, organized by Highpoint Editions-Minneapolis, is a spectacular collection of Mehretu's work in the medium of printmaking. Best known for her large-scale paintings and drawings, Mehretu layers maps, urban planning grids and architectural renderings with whorls of abstract markings and bright, colorful shapes. Mehretu has completed collaborative projects at professional printmaking studios across the country, among them Highpoint Editions. Established in 2001,

of the printmaking arts.

Today, printmaking is a vital part of Mehretu's creative process. She has been artist-in-residence at the Museum of Fine Arts, Houston; the Studio Museum in Harlem; and Walker Art Center, Minneapolis. Awards and honors include a MacArthur "Genius" grant, the Whitney Museum of American Art's American Art Award and the Berlin Prize. Mehretu's work has been featured in numerous international solo and group exhibitions including the Whitney Museum, the Museum of Modern Art, and Contemporary Arts Museum Houston.

Dana Oldfather: Out of the Woods

into the Weeds will feature the artist's energetic and colorful work depicting the uncertainties of human experience, with a focus on femininity and motherhood. Dana's large, abstract paintings reveal fantastical spaces and intertwined figures in a chaotic, yet whimsical arrangement. They "underscore the inherent emotional conflict of parenting young children, and the fragility of comfort and happiness in America today." Dana is the recipient of numerous art awards and has twice received the Ohio Arts Council Individual Excellence Award. She has an extensive national exhibition record and her paintings are part of numerous public and corporate collections.

For our inaugural Emerging Artist Exhibition, we present Whitney Tressel's *America Still*. Whitney is a freelance photographer, photo editor, and world traveler who has worked with organizations such as Google, National Geographic, New York Times Student Journeys, Budget Travel and Esquire. For the past two years she has traversed North America by herself, in her 1985 Toyota Dolphin truck camper, capturing a sense of place amongst the diverse sets of American landscapes. For this solo exhibition she will feature photographs from her travels. ■

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JOHN J. MCDONOUGH MUSEUM OF ART

525 Wick Avenue
Youngstown, Ohio 44502
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EXCAVATIONS: THE PRINTS OF JULIE MEHRETU | AUGUST 23-OCTOBER 26

DANA OLDFATHER: OUT OF THE WOODS INTO THE WEEDS | AUGUST 23-OCTOBER 26

WHITNEY TRESSSEL: AMERICA STILL | AUGUST 23-OCTOBER 26

DEPARTMENT OF ART LECTURE SERIES | ALL LECTURES 5:10 - 6 PM

WHITNEY TRESSSEL, AUGUST 26; EMAI ALAQUIVA, OCTOBER 2; JEREMY RAYMER, OCTOBER 10; DANA OLDFATHER, OCTOBER 17; MARIA ELENA VERSARI, OCTOBER 22

DICK VON KIEL, EMERGING PERFORMANCE ARTIST | 5:30-6:30PM SEPTEMBER 11
aleatoric composition for programmed audio files

24TH ANNUAL MAD ABOUT THE ARTS BENEFIT | 7-10PM SEPTEMBER 27 | Tickets \$50/\$75

UNO LADY, EMERGING PERFORMANCE ARTIST | 5:30-6:45PM NOVEMBER 6

OPEN PROJECTOR NIGHT | 5:30-7PM NOVEMBER 13

FALL GRADUATING BFA EXHIBITION | NOVEMBER 22-DECEMBER 14

PERFORMING ARTS PREVIEW

In 2017, *CAN Journal* published a series of essays by the acclaimed gallery director William Busta had developed over the years after having been asked frequently to speak to graduating art school classes. What would the new BFAs need to know as they went out into the world to make art?

One of those essays was a compilation of habits kept by artists who have had successful careers. Among all the practical habits, he also noted that successful artists are usually curious about things beyond the art world, and in fact usually they have intense interest in some other thing. Maybe in several other things.

CAN believes wholeheartedly that artists and art patrons (and everyone, really) have diverse

interests. They go to the symphony, they like jazz and music of all kinds. They like dance. They like theater. And they are lucky that Cleveland is rich in all those things.

We've reached out to a few friends in performing arts organizations, offering the opportunity to highlight their coming seasons in *CAN*. We believe in audience building and cross-pollination, and so we're proud to highlight some of what's coming in the 2019-2020 season.

Watch for a fall performing arts preview to become an annual feature in *CAN*. If your organization would like to reach our audience, contact Tara Tonsetic: Advertising@CANjournal.org.



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2019 - 2020 PROFESSIONAL THEATER SEASON



Glengarry Glen Ross

Sept 13 –
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Shrek The Musical

Dec 6, 2019 –
Jan 5, 2020



Disgraced

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Something Rotten!

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THE CLEVELAND FOUNDATION PRESENTS CREATIVE FUSION

Artists at the Table, Building the Future

The projects of the Cleveland Foundation's 2019 Creative Fusion Waterways to Waterways Edition marked the 50th anniversary of the famous June 22, 1969, fire on the Cuyahoga River. The fire itself and the improvement of the river's water quality are landmarks in environmental history. Most of that progress has been made through research, education, and political action, as well as a regional economy that has shifted away from steel manufacturing. But this Creative Fusion cohort sets a new bar for artists as a force in environmental and civic life. The artists of the Waterways cohort were directly engaged in shaping the future of the river and our relationship to it. While the exhibits and other presentations took place in June, all of them aim to envision, design, or inspire a long-term, sustainable relationship between the people of Cleveland and their most important asset, the fresh waters of the river and lake.

Consider the collaboration between industrial design professor Douglas Paige, of Cleveland, and Lukas Kronawitter, an architect based in Germany who designs using principles of "biomimicry." Their task was to develop concepts for sustainable bulkheads along the Cuyahoga. Hosted by the Cleveland Institute of Art (where Paige teaches), the project could inform future iterations of the built environment along the river, to create stable banks that still perform their natural function of filtering water and creating habitat while also enabling access for the people who live there. Improvements to the riverbank at Irishtown Bend, including the eventual creation of a park, could provide an opportunity for implementation.

Or consider that Squidsoup's installation of light and sound on the subway level of the Detroit-Superior Bridge—presented by the Kent State University Cleveland Urban Design Collaborative—was not only about beautiful spectacle, but about shining light on potential for a long-idle piece of public infrastructure that spans the river and offers inspiring views that we simply cannot pause to appreciate while driving across the bridge in a car.

Watch for a deeper discussion of KSU CUDC's work with the bridge, and Paige and Kronawitter's bulkhead designs, and also Praxis's work with nontoxic, natural indigo farming in the next issue of CAN.

Later in this section, you'll find an in-depth discussion of another of the Waterways to Waterways projects—the work

of Sudanese, Kent-based artist Malaz Elgemiabby, who has been facilitating a community-based visioning process for the possibilities of the Riverview Welcome Center, a long-idle building on West 25th Street atop the riverbank at Irishtown Bend. [We'll also update you on the Cleveland Museum of Art's composers cohort, as well as an international relationship flourishing between Chilean artist Iván Lecaros (Creative Fusion 2012) and Zygoté Press.]

The global relevance of the anniversary of the fire on the river was effectively captured in the lineup of speakers gathered by PechaKucha Cleveland—including PechaKucha founder Mark Dytham, who came from Tokyo. All had some connection to the fight for clean water, from Beirut, Lebanon-based architect Adib Dada (who detailed abuse and commercialization of the Beirut River), to Detroit water activist Monica Lewis-Patrick (who focused on access to potable water as a civil rights issue). Cordell Stokes, son of Carl Stokes, and Chuck Stokes, son of Louis Stokes, talked about how their fathers fought for investment in the cleanup of the river and the creation of the Clean Water Act after the 1969 fire. Ojibwa elder and river walker Sharon Day, of Minneapolis, described a spiritual relationship with the water, nurtured by her recently completed, four-day walk from the headwaters of the Cuyahoga to its mouth. Despite heavy rain, about 1,000 people came to listen.

The evening was something of a homecoming for Vancouver, Canada, city manager Sadhu Johnson, who many in Cleveland's sustainability movement remember as the Oberlin graduate who founded the Cleveland Green Building Coalition and then was lured away to Chicago to be that city's chief environmental officer. If many of the other speakers brought history and political issues to the fore, Johnson used his twenty slides and 400 seconds to give a pep talk, saying Cleveland is on a journey and choosing the right direction.

We're thrilled to see artists helping to lead.

—Michael Gill

For more information please visit: clevelandfoundation.org

MID-CENTURY DREAMING

by Erin O'Brien



Creative Fusion artist Malaz Elgemiabby gathered input for visions of a future for the Riverview Welcome Center by facilitating community meetings there.

Most every Clevelander has passed the modest mid-century building on West 25th Street between Franklin Avenue and the iconic 1963 Riverview Tower apartment complex, but few actually see it. The landscape somehow swallows it up. Earlier this summer, that changed.

LAND studio teamed up with building owner, Cuyahoga Metropolitan Housing Authority (CMHA) to reactivate the space, which the *Plain Dealer* described in 1964 as a home for “a year-around, professionally supervised program for children, teenagers and adults.” Eventually, the three-story “garden apartment” buildings designed for younger residents and families would be demolished. (The acreage they occupied is now the Ohio City Farm.) The center’s use declined until it was relegated to storage, and it has essentially lain fallow for more than ten years.

As part of its ongoing long-term efforts to stabilize and transform Irishtown Bend into a seventeen-acre greenspace and connectivity hub, LAND studio enlisted Sudanese artist Malaz Elgemiabby to reanimate the space and visualize its future. She began eliciting ideas from area residents and community members nearly a year ago. Then in May, an immediate need arose

for an exhibition space for artist Sophie Schwartz’s photo show, *Bridged*, which was part of the 2019 Creative Fusion Waterways to Waterways Edition sponsored by the Cleveland Print Room (CPR). The opportunity was a perfect fit. Opening the center would give the community a glimpse of what their input was informing and Schwartz’s captivating images of the surrounding landscape would have a display venue. But first a cleanup was in order.

“When we first walked in and saw it,” recalls Sally Winter, the CPR’s program director and residency liaison, “we looked at each other, and we were like: this will never work.”

The ceiling’s acoustic tiles were torn and hanging. Distressed linoleum covered the floor. Obsolete and miscellaneous equipment was strewn everywhere. Dingy drapery covered windows lined with unwelcoming bars. Worst of all, it was just one month until Schwartz’s June 20 opening date. One member of the survey team, however, was unfazed. Winter recalls, “Malaz said, ‘No, no, no. It will be beautiful.’” And so it was.

Curious Clevelanders trotting between #CUYAHOGA50 events dropped in and mingled with art lovers and residents alike.



Artist Malaz Elgemiabby (Kent / Sudan)

Everyone relished the space. "It was really friendly," says Winter. "It was open, warm, and generous in spirit."

While the opening may have been a Cleveland-style Cinderella story blooming inside the walls of a mid-century dream, it was symbolic as well.

"For me, this means trust," says Elgemiabby, citing the previous input of community stakeholders. "Trust is lost when you don't see what happens to the information you give."

The event was a follow-up to a June 14 barbecue for Ohio City residents. Elgemiabby asserts it was "not food *for* the people," deriding the tired notion of *have food and people will come*. "That's not dignifying," she says. Instead it was a unifying celebration, with residents preparing the offerings for a crowd representing an array of ages and cultures. The site also hosted one of the June 30 CMHA Common Ground discussions. That organization couldn't be more pleased with the development.

"CMHA is excited to be a partner with LAND studio in creating an inspiring space that is a meaningful part of the community, embraces the history of Riverview and enhances the lives of the individuals and families we serve," says CMHA CEO Jeffery Patterson.

Inspired by French artist JR's Inside Out Project, the public art installation OUTprint / INprint, is slated to open August 24. It



Visitors to Sophie Schwartz exhibit *Bridged*, presented by the Cleveland Print Room with support from Creative Fusion at Riverview Welcome Center

included wrapping the center with 250 portraits of people in the community and displaying images captured by residents on the interior that depict contributors' concepts of dignity.

Next up for the space: part-time office hours for LAND studio staff, says Tara Turner, LAND's senior director of development and communications. Over the next two years, the group will focus on programming alongside partners such as the CPR and Praxis Fiber Workshop. Turner notes the Welcome Center is one component in an overarching goal. "In the end, we just want to connect people with the river and the lake who were never able to have that before," she says of a riverside community that is unfortunately isolated from the river.

In the meantime, Elgemiabby is brimming with lofty ideas for the center's future. She envisions a storytelling museum, performance space, a community kitchen to complement the Ohio City Farm, and an accessible observation platform that would showcase the stunning views of Cleveland from atop Irishtown Bend.

"This is not just an architectural project," says Elgemiabby, noting her desire to create a sense of community that does not degrade it. "This is a social project. This is the building that's going to connect the segregated communities in Ohio City.

"It's not just a building for the community. It's building the community." ■

ART BECOMING MUSIC

Creative Fusion: Composers Series uses the Cleveland Museum of Art as muse

by Jeff Hagan



Luciano Chessa

Igor Stravinsky's opera *The Rake's Progress* was inspired by a narrative series of paintings of the same name by William Hogarth. Mussorgsky's piano composition *Pictures at an Exhibition* was prompted by... pictures at an exhibition, featuring works by his late friend Viktor Hartmann. Van Gogh's *The Starry Night* inspired an orchestral work, an opera, and, for better or worse, Don McLean. The histories of visual art and music are littered with intentional synesthetes who view sensory walls as fluid, if they view them at all.

For the Cleveland Foundation's Creative Fusion: Composer Series, which commenced in spring 2018 in partnership with the Cleveland Museum of Art, a half-dozen composers from around the world—Sardinia to Serbia—were invited to Cleveland and the museum to draw inspiration for original pieces of new music to be performed as part of the museum's bejeweled performing arts series.

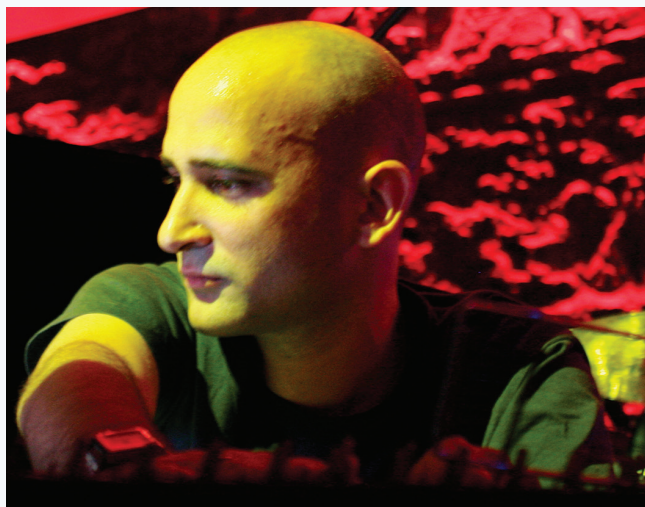
"Each iteration runs on its own template and timeline," says Tom Welsh, the museum's director of performing arts. As well, the inspirations took wildly different directions.

Pulitzer Prize-winning jazz composer Henry Threadgill worked with the Oberlin Contemporary Music Ensemble and conductor Tim Weiss, in collaboration with his own ensemble, Zood, for the world premiere of "Pathways," a piece written for eleven

musicians, that was presented in January. The pathways referenced in the title, according to Threadgill's program notes, include one to Lake Erie, which he called "a gift to humans who reside here," and another to "the Oberlin music world."

While Welsh thought Cenk Ergün, a composer born in Istanbul, Turkey, might find something in the museum's vast collection, it was the building itself that inspired him. "He fell in love with the architecture," says Welsh, specifically the dramatic sweep of the museum's atrium. Ergün composed "Formare" for female choir, children's choir, harpsichords, and trombones. The performance, set in the site of its inspiration, included members of the Cleveland Chamber Choir, the Cleveland Institute of Music's Children's Choir, three harpsichordists, and four trombonists, scattered throughout the atrium during its May world premiere.

Japanese composer and sound artist Aya Nishina will be the third Creative Fusion artist to create an original piece for the series. Welsh says Nishina was drawn to the museum's Asian art galleries, specifically Korean and Japanese art, and where the two intersected. There was also something else that caught her attention in the collection. "She made a curious observation," says Welsh, "that everywhere she went in the building she found artwork depicting animals with their mouths open." What she does musically with that observation, Welsh says, "is up to Aya."



CLOCKWISE FROM TOP LEFT: Cenk Ergün, Aya Nishina, Henry Threadgill, Aleksandra Vrebalov, Sophie Nzayisenga

The premiere of this work is planned for November in the museum's Gartner Auditorium. But, unlike many one-and-done world premieres, this work is scheduled for a second hearing, in the atrium in New York City's Lincoln Center. "One of our goals is to see the work live on and be performed again," says Welsh. "We want these pieces to live in the world."

The series continues into 2020 with three final artists.

Welsh says that Aleksandra Vrebalov, a composer from Serbia whose work has been championed by the Kronos Quartet, was delighted to find an icon of the Serbian orthodox church in the

museum's collection. Her work, to be performed in the spring of 2020, will revolve around something in that tradition, for which she plans to bring to Cleveland orthodox monks from Serbia.

Luciano Chessa, from Sardinia, was inspired by the museum and Cleveland itself, particularly the organs he found throughout the city. He was also interested in Cleveland's manufacturing roots and plans to have his work performed in May, 2020, in the industrial space of the Transformer Station in Cleveland's Near West side.

Sophie Nzayisenga of Rwanda, the final artist of the two-and-a-half-year series, still has her inaugural visit to the museum ahead of her, and the dates of her performance have yet to be determined. ■

Outcomes

Creative Fusion plants seeds of an ongoing artistic exchange

by Michael Gill



Drawing on a lithography stone by Iván Andrés Lecaros Correa

Printmaker Iván Andrés Lecaros Correa first came to Cleveland—and specifically to Zygote Press—in 2012, as a Creative Fusion resident supported by the Cleveland Foundation. He returned in July with his colleague Sabrina Sofía Ávila Martin in a self-supported residency. Seeds planted by Creative Fusion seven years ago now are poised to flourish with support from other funders as a new and ongoing exchange between Zygote and Iván's printmaking shop, Aguafuerte Taller, in Santiago, Chile.

The circumstances that brought Lecaros to Zygote the first time set the course for the ongoing relationship. Simply put, Lecaros wanted to learn. Aguafuerte Taller was a small shop with just a couple of people working under his direction, but he felt that he lacked organizational skills. He says he started looking around for inspiration, and on Facebook found Zygote Press. He had a mutual friend with then-director Liz Murgans, who suggested that he apply to be a part of the Creative Fusion program. When his application was approved, the Facebook friends met in real life. Iván appreciated the feeling of community he found at Zygote Press, and took what he learned about managing a cooperative, community-oriented print shop back to Chile.

"Seven years later we have a shop [that] gathers artists from all over Chile, is able to reach artists who live as far as Punta Arenas,

and can work with everyone who is interested," Lecaros says. "It's been great and rewarding for everyone."

Lecaros says Cleveland "stole his heart" during his first visit. So when he was looking for a holiday in 2019, he decided to come back. "Zygote Press and the people I met were outstanding, and I keep great memories. So I planned to come and visit friends and just walk around."

The relationship between Zygote and Aguafuerte Taller had already grown beyond the initial Creative Fusion residency. Several printmakers associated with Zygote had made trips to Chile to print there. And Zygote shop manager Rebekah Wilhelm, who had been instrumental in implementing nontoxic, "green" printmaking practices at Zygote Press, began on her own to develop a nontoxic process for stone lithography. Lecaros already had an interest in bringing nontoxic printmaking techniques to Aguafuerte Taller. "I make stone litho almost daily, and this looked promising and safer," he said. So Wilhelm suggested he formalize his holiday as a residency.

While in Cleveland, Lecaros studied the green litho process with Wilhelm, while Sabrina Ávila studied with Cleveland printmakers Wendy Partridge and Eric Gulliver. Lecaros also visited several Cleveland art studios and destinations, including the Morgan Conservatory and 78th Street Studios on the third Friday in July. Now back in Chile, Lecaros intends to completely implement nontoxic processes at Aguafuerte Taller in the next two years. "I think it is necessary," he says.

Even before that, Lecaros and Zygote Co-Director Stephanie Kluk anticipate that the two organizations will have established a new annual residency. "This new residency and possible exchange will be a part of Zygote's international program, connected to our Global Arts Initiative. Supported by the Ohio Arts Council, the Char and Chuck Fowler Family Foundation, Martha Holden Jennings Foundation, National Endowment for the Arts, the George Gund Foundation, and the Cyrus Eaton Foundation, Zygote's Global Arts Initiative partners international artists with students at Thomas Jefferson Newcomers Academy," says Kluk. The Global Arts Initiative will bring an artist from Chile in the spring, and from Taipei (another connection initiated through Creative Fusion) in the fall. Lecaros says Sabrina Ávila will be the first official Aguafuerte Taller Artist in Residence at Zygote Press, in February 2020. And if all goes to plan, Zygote will send an artist to Aguafuerte Taller in Chile in fall, 2020.

Meanwhile, Lecaros continues to make friends. He's planning a residency at the Morgan Art of Papermaking Conservatory in the same year. ■



After a 2012 residency at Zygote Press, supported by the Cleveland Foundation's Creative Fusion program, printmaker Iván Lecaros (Chile) returned to Cleveland in July to study nontoxic lithography techniques, and to discuss a residency and exchange between Zygote Press and Aguafuerte Taller, his print shop in Santiago, Chile.

AN ARMFUL OF FLOWERS

In overwhelming numbers, organizations that make up the region's art scene are led by women.

by Erin O'Brien



When you draw back the camera and pan Northeast Ohio's nonprofit arts community, one thing comes into sharp focus. An overwhelming number of these organizations are staffed and helmed by women, from Amy Callahan at Waterloo Arts to Lucinda Einhouse at the Beck Center and a bevy of points in between: Rachel Bernstein of Heights Arts, Christina Vassallo of SPACES, Mary Ann Breisch of Valley Art Center. Lillian Kuri, Jill Paulsen, Megan Van Voorhis, and Donna Holt Collins are the faces for the venerable Cleveland Foundation, Cuyahoga Arts and Culture, Arts Cleveland, and Ohio Arts Council organizations, respectively. Alenka Banco helms the Cleveland Arts Prize in town, while Debra Lee Meese and Alexandra Nicholis Coon

are executive directors at the Orange Art Center and Massillon Museum in those more satellite locations. The list goes on and on.

Pinning down the phenomenon is tricky. Per Jill Snyder, executive director of moCa (Museum of Contemporary Art Cleveland), the trend has been in the works for decades.

"Women who had a pioneering spirit weren't as likely to be advancing in established organizations or institutions," she says of the mid-twentieth-century art scene, which saw a number of women fostering smaller startup organizations, including the one she helms today. Long before it was a gleaming Uptown beacon, moCa began as a humble storefront on Euclid Avenue, founded as The New Gallery in 1968 by Marjorie Talalay,





PREVIOUS PAGES: A recent meeting of the Art Girls at Zygoté Press. ABOVE: Painter Amy Casey and Zygoté Press co-director Stephanie Kluk during a gathering of the Art Girls. RIGHT: Artist Christine Ries.

Nina Sundell and Agnes Gund. The avant-garde venue gave Clevelanders their first exposure to the likes of Andy Warhol, Roy Lichtenstein, and Christo.

"You're working in the margins," says Snyder of the roles women filled in the 1960s and '70s. "You're working outside, so there's more room for experimentation. There's more room to be not judged by the traditions of management, of business, of whatever the structures are in the institutional world."

Despite those dynamic origins, Snyder also cites current gender inequities within the arts, particularly the monetary sort. They track predictably along the same lines as other professions. Per the July 2, 2019, *Washington Post*, in 2017, women directors of the 25 largest museums earned about 76 cents on the dollar paid to their male counterparts. The figure coincides with the Bureau of Labor Statistics' more general estimate: women earn 74 to 80 percent of their male peers' comparable salaries. The on-the-job discrepancies, however, end at the dollar sign.

"This is in no way to diminish the strength and effectiveness of women," says Snyder. "These two things can coexist. There can be an economic disparity and a gendered relationship to not-for-profit management and there can be awesome women leaders of those organizations," she adds. "The gendered aspect of it doesn't diminish the understanding of how hard these jobs are and how much they involve business acumen."

Snyder continues, "I also think that women tend to gravitate toward teams," she says, making a point not to establish a hard bifurcation between men and women. "It isn't as if men can't cultivate these qualities. I just think the qualities are somewhat more

innate in the women in our society, and that translates well into the kinds of jobs that not-for-profit demands. We evolve more naturally into these roles. Teams are a part of that."

The idea of teams as structural building blocks combined with socializing and networking culminated in the formation of one of the area's quietest and most significant arts networks: ARTgirls.

"We were all hungry for the same kind of thing," says BAYarts executive director Nancy Heaton of the group's inception. "It was very organic." ARTgirls started a handful of years ago with a half-dozen women. They'd talk about the nuts and bolts of nonprofit business: how to write grants, interact with board members, and how to tackle the education aspect of the work. Invitations were word-of-mouth; meetings were casual. "Basically, it was a social way to get out of our respective bubbles and just be ourselves," says Heaton, noting that defining labels (mom, director, development person) were left behind for the gatherings.

The concept took off, and today the ARTgirls mailing list now numbers approximately 150, with each event garnering between thirty and sixty attendees.

"It creates a good opportunity to connect in an informal way with other people who are working in the arts," says Art House executive director Laila Voss, adding that the group offers a platform on which to share similar and different challenges, successes, and failures. The key to the ARTgirls' success, she says, "has a lot to do with the camaraderie."

The sentiments that founded the group are deeply rooted for Heaton and BAYarts. Although her previous career in fashion included no nonprofit experience, she took over the beleaguered

west side institution in 2006 and infused the 1948 organization with new life. "It was getting ready to close," says Heaton, but with her influx of energy, "volunteers came out of the woodwork." Some had education backgrounds, others understood financial systems. Some couldn't wait to get their hands around a paint roller while others had experience in the retail aspect of business. Almost all of them had young families.

"We all had these fantastic backgrounds and it was like: How can we put all those things to use?" recalls Heaton. "It was like a second career for a lot of people. I encouraged everybody to use their ideas, to take their strengths and bring them to the table."

Call it stone soup by any other name, BAYarts now boasts an annual budget of nearly \$1.5 million. The organization operates four buildings, a consignment shop, a full educational program schedule, galleries, and a host of festivals and events.

But do women bring a "secret sauce" to the table? The question is at once mandatory and impossible, at least in a quantitative sense.

"What is that thing?" mused Heaton as she thought it over.

"We support each other," she eventually continued. "We're not competitive with each other. We encourage each other. We praise each other." She also notes the "family first" aspect of the sisterhood, with life's imperatives such as tending and picking up the kids earning an understood and unifying priority. "We build communities," says Heaton. "Women bring everybody together."

"I think women are conditioned to multitask well," adds Snyder. "There is that hustle. We're not conditioned to say, 'No, that's not within my job description.' We tend to be very expansive in how we respond to challenge, like: *We can do it*—even if that means you've got to wear five different hats," she says, adding that those roles may include mother and caretaker on top of running homes and businesses. "That's part of a certain DNA to how women navigate the world."

"I think that perhaps women might be more driven by passion and seeing a need that they feel they can and should fulfill," adds Voss. "Women tend to be less driven by money than by commitment." She's helmed the funky Brooklyn Centre Art House for three years, although it was founded in 1999 by Sheryl Hoffman, who handed the torch (or, more accurately, the keys to the 1948 Quonset hut) to Amy Craft in 2007.

Voss stresses the importance of mentorship and the nuanced aspects of leadership. "I also think the ways women have influence as they lead art organizations are often not overt; rather, [by] just being in those roles, doing day-to-day, [influence] spreads in an osmosis kind of process. Every time we are out in public—at an opening or other event—we advocate and therefore influence. This is probably true of anyone in any leadership role."



Cleveland Scene arts reporter Dott von Schneider, who is also an artist and has dabbled in nonprofit work, cites accessibility as an attribute possessed by successful women in the arts. "I really love what Carrie Carpenter is doing at Gordon Square," says von Schneider. "She's delegating properly. Her staff is wonderful. You feel like there is a team when you go into their offices."

"She's engaging," adds von Schneider. "Carrie is extremely approachable. She's doing things for Gordon Square." She cites the area's artist-in-residence program and the organization's frenetic events calendar, which is full up with Gordon Square Presents dates and unique features such as Unidos por el Arte, a celebration of Latino artists held last May at 78th Street Studios.

Von Schneider calls approachability like Carpenter's a key factor to a nonprofit's success. She also mentions Zygote Press's Stephanie Kluk as possessing a welcoming accessibility following in the tradition of her predecessor, Liz Maugans.

Maugans is the director at the cutting-edge YARDS Projects, which is just the latest entry in her accomplished CV. To be sure, every party interviewed for this article noted her long-running involvement in the Northeast Ohio art scene, her transformative and gentle leadership, and her status as a tireless pioneer.

"These are very muscular jobs," said Jill Snyder shortly after mentioning Maugans. "They require an enormous amount of business acumen. As a leader," she adds, "you have to be the chief advocate. You have to be the face in community. You have to be the chief communicator."

"You have to inspire and lead." ■

CAN celebrates the leadership of women in the arts during its benefit party September 21 at Worthington Yards courtyard and new rooftop sculpture garden. Honored guests are George Gund Foundation Senior Program Officer for the Arts Jennifer Coleman, and Cleveland Arts Prize-winning artist Kristen Cliffl. The party features food by celebrity chef Karen Small, drinks, music by DJ NicNacc, and projections by the Guggenheim-winning, Cleveland-based media artist Kasumi.

HISPANIC ARTISTS IN CLEVELAND, PART 2

Sharon Pomales Tousey, Hector Castellanos-Lara, Higo Gabarron Ordorica, Eldis Rodríguez-Baez

by students of Damaris Puñales-Alpízar

72



Eldis Rodríguez-Baez, Boats

In collaboration with professor Damaris Puñales-Alpízar, we gave Spanish language students from Case Western Reserve University a task: Go out there to the real world; put the language skills acquired in the classroom to work; connect with Hispanic artists in Cleveland; talk to them; learn from them. Below you will find the second collection of student writing about what they found in common with the artists—passion for the arts and love for the Spanish language and culture. The experience has gone beyond the exercise. It has connected people and has allowed all to widen and improve our vision of humanity. You can find Spanish versions of each of these profiles at CANjournal.org.

SHARON POMALES TOUSEY

by Peter Chin, Christian Reyna, and Jacqueline Tagui

Hyperrealistic paintings that look like photos captured by a camera can take your breath away and can symbolize many aspects of contemporary life, as well as create connections to society. This is how Sharon Pomaes Tousey, a native of Puerto Rico and now a Cleveland resident, paints. Her passion, dedication, and commitment really show in her paintings. But to her, "Discipline is number one. Hard work is more important than talent." Depending on the project, she can spend anywhere from two weeks to two months finishing a painting. Working from eight in the morning to five in the afternoon, Sharon takes painting seriously and treats it like any other day job.

Sharon feels like art is her calling. Ever since a young age, she has been motivated by this intangible force, driven to create the works we know and appreciate today. In the same way musicians can visualize music in their heads, and architects can visualize the structures of buildings—this is the way she relates with art. Always attentive to her surroundings, she takes note of what is around her and manifests those observations into a beautiful painting, chock-full of underlying symbols, messages, and themes.

Now a member of a number of artists' societies, including the International Guild of Realism, Allied Artists of America, and American Women Artists, Pomaes received a degree in psychology from Sacred Heart University in San Juan, Puerto Rico. As if that wasn't enough, she also taught herself how to paint with little to no professional instruction in her childhood.

One of Sharon's recent paintings, *Thomas Making His 27th Wish*, was created during one of those instances when she encapsulates time. In this specific painting, she captures the tranquility of her son pondering what to wish for on his 27th birthday. She quickly took note of her surroundings so that such a special moment could be immortalized in this painting and looked upon to vividly recall that exact moment in life. The look in his eyes as he watches the flame of the candle carries with it such a human-like quality that some pictures can't effectively



Hector Castellanos-Lara, *Quartet*

portray. Sharon expressed that the reason why this painting is among her favorites is because around the moment in the painting, her son had finally conquered various health problems that had been plaguing him since he was a child. Seeing a child grow into a healthy, mature adult produces a unique sense of bittersweet pride that any parent can relate to. For Thomas to be making his 27th wish after surviving some hard times was a noteworthy moment that the artist wants to remember forever.

HECTOR CASTELLANOS-LARA

by Amir Naderi, Liz Allgeier, Nora Willauer, Dua'e Zaidi

"My art is like life, nothing is permanent." When we asked Hector why he creates works of art that can be obliterated by



Higo Gabarron Ordorica, Lunita Talaverica, Oaxaca

natural elements like rain or wind, this quote was always his answer. To understand more of the feelings behind this phrase, it is important to understand the life and biography of Hector Castellanos-Lara.

Born in Guatemala to two artist parents, Hector was raised by his mother after she left his father. When the civil war broke out in Guatemala, he left his medical studies and came to the United States where he started working for a shoe company. After working in many factories in New York, a head of one of his jobs noticed the drawings that Hector was creating in the shoe boxes and gave him a position to design shoes. And thus, his career as an artist officially began in the United States.

As he has always done in his life, Hector gets involved in many different projects here in Cleveland. For example, he has participated in Parade the Circle at the Cleveland Museum of Art for ten years, and has done other projects for the museum for almost twenty years. He makes sand carpets for the parade and also for different schools. He says that such carpets are productive ways of involving students in the arts.

Also, in his culture, carpets are built just for Easter, but here in the United States they can be built for any celebration. Normally, students create the designs and Hector helps them transfer such designs into the sand with wooden shapes.

In 2005, Hector started a festival about the Day of the Dead. This year will be the fifteenth meeting. People come from all cultures, and there are many musicians too. Last year, there was a group of musicians without a home, that is, homeless. There are also usually mariachi groups, and bands from several schools. Hector created this festival in collaboration with the Cleveland Public Theater, and in recent years, more than 600 people have come.

Hector always looks for new projects and new ways of collaboration. Now he is making an exhibition with twenty Hispanic artists, and he has also done paintings for City Music.

Hector is a very important artist for our community, and he fills everything he does with love and quality.

HIGO GABARRON ORDORICA

by Maria DeRenzo, Hae Weon Lee, Agustin Torres, Gopal Sundaram

For Hilda Gabarron Ordorica (Higo) the explosion of colors that populates her paintings represents the positive aspect she is interested in rescuing from Mexican culture. That is why she has ignored those who have advised her to paint with fewer colors, for example, or paint everything more clearly or with grayer shades. Her style is unique because it includes the use of vibrant colors with which she wants to reflect the light and the sun that covers the daily experience of life in Mexico. While some artists that represent the current state of Mexico focus only on violence, Higo uses the positive aspects of her

country of origin to inspire her art. So, for example, she remembers plants, flowers, markets, and other beautiful Mexican things.

Higo was born in Mexico City. When she was young, she liked to paint a lot because it was a way to relax. She studied graphic design at the University of the Americas in Puebla, Mexico. Afterwards, she taught art classes for almost twenty years. Since 2012, she has been creating art in Cleveland. In this city, Higo has had a great impact on the artistic community, and has participated in many art shows including exhibitions at the Museum of Contemporary Art and at galleries in Lakewood and Beachwood.

An interesting feature of her art is the use of digital technology to create her works. Although Higo uses a tablet to paint and to make revisions without errors, she prefers to work by hand many times. An example of her brilliant works is her display of cupcakes in which she uses her specific style and the influence of Mexico for images of muffins based on the works of other famous artists. Some examples of these works have the names "Higogogh" and "Higo Digliani." Her art is very creative, very colorful, and also, it shows her identity.

Through her art, Higo has demonstrated her enormous capacity as a painter. And, in the same way, her talent has placed her not only as a well-known artist but as a capable and enterprising woman.



Sharon Pomales Tousey will be featured in a two-person exhibit with Robert Elden Hartshorn, opening October 11 at BAYarts.

ELDIS RODRÍGUEZ-BAEZ

by Christopher Heermann, Meghna Srivinasan, Hayley Wagreich

Eldis Rodríguez-Baez is an artist from Havana, Cuba. His interest in art began when he was very young while watching the animals around his house, and he felt inspired by them. Although he is Cuban by birth, his art has the identity of many Latin American countries. Each country has inspired it differently. From Peru, he likes food; of Chile, the landscape; of Mexico, history, and colors. The inspiration of each country offers new levels to its artistic style, but Cuba is still the most obvious.

In his collection *Crónicas del Mar* (Chronicles of the Sea), for example, Eldis shows the Cuban reality about emigration through the use of ships and the Cuban flag. Although he has not lived in Cuba for many years, his connection with the country is reflected in the use of the flag in each work of this collection, and his vision of the daily struggle of Cuban citizens.

The *Chronicles of the Sea* collection focuses more on Cuban life from objects instead of animals and people. This is a very different style than what Eldis usually does. He prefers to paint

marine animals, especially fish and others. He also has a collection of roosters because they were his first inspiration when he was a child in Cuba.

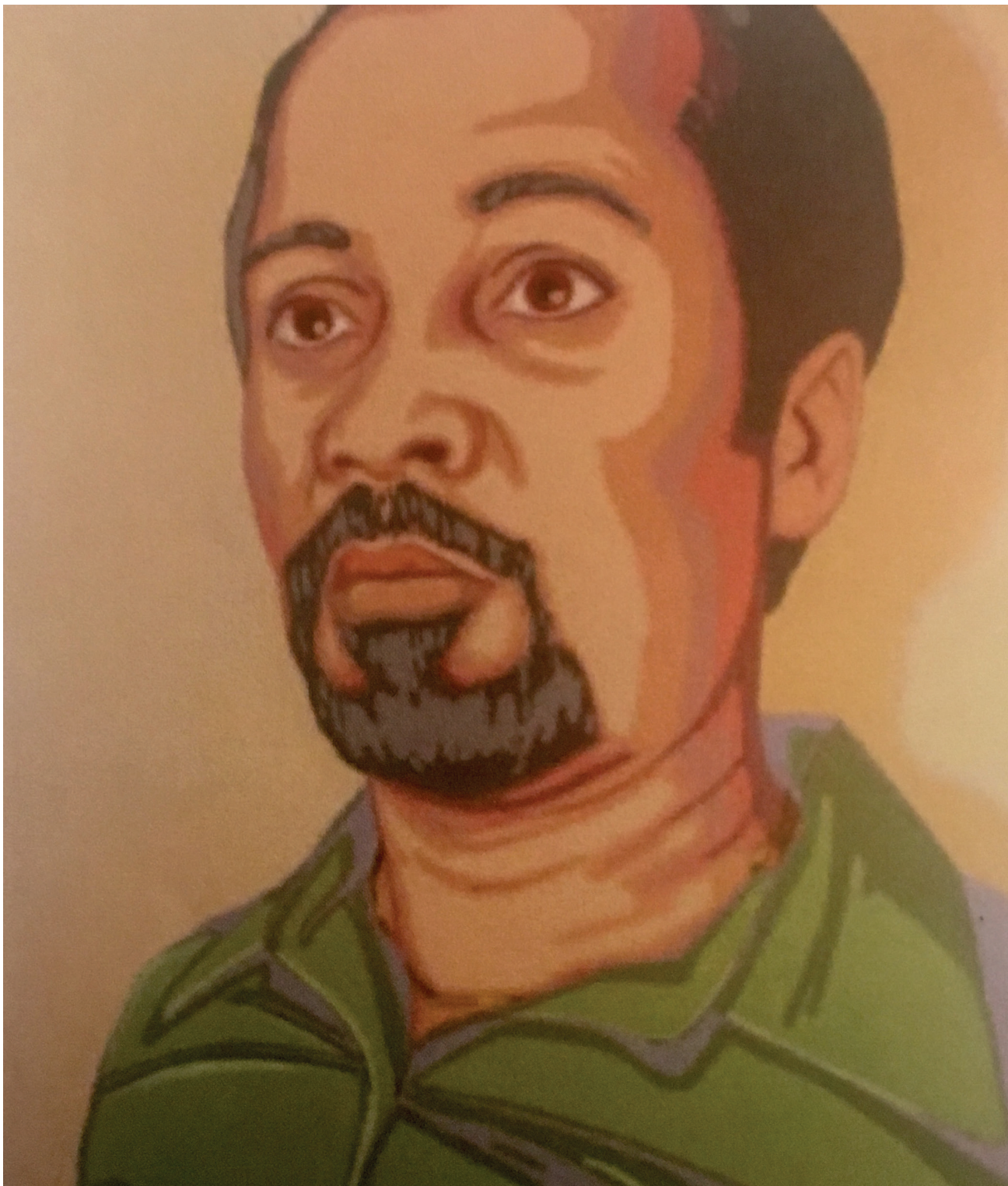
Today, Eldis considers Cleveland his home. Life in this city also brings other inspirations and a new level in the style of Eldis. The growth of his ability to gain inspiration from every aspect of reality is evident in some of his most recent works, in which he mixes his fascination with animals with the new atmosphere of Cleveland. The weather in Cleveland is less hot and sunny than many Latin American countries, so his art is now focused more on people, especially women, than on animals and colors. But you can still find traces of his previous art, such as, for example, combining figures of women with fishes and dragonflies to create a style that makes him unique. Eldis is an impressive artist and an extraordinary person, regardless of his art. In addition to being a painter, he also works as a Spanish teacher at an elementary school and contributes continuously to the Cleveland community. ■





METAMORPHOSIS: THE ART AND LIFE OF LAWRENCE BAKER

by Douglas Max Utter



PRECEDING PAGES: Tree, Lawrence Baker. ABOVE: Self portrait, Lawrence Baker. RIGHT: Baker in a recent photo.

The best visual artists tend to tilt the status quo of perception, making us see a little differently. The worker in this age-old exchange between mind and matter renews human understanding, finding form anew, feeling the vertigo and vibrato of the edges of things, like a beachcomber on the shore of changing consciousness, as change and sameness wash by turn against human generations.

Not every artist is able to contribute a new angle to the slant of an era's seeing, yet there are some who do just that. It can be hard to recognize them, maybe because what they're doing often seems off-base, somehow unfamiliar—and therefore wrong. And of course, these innovators are rare. Still, in our time and place Lawrence Baker may be one such unusual, important soul.

Baker is an American artist working in a contemporary vein who has been making his paintings and drawings at his home in Cleveland Heights for several decades. After earning undergraduate and graduate arts degrees from Kent State University in the 1970s, Baker went on with his life, continuing to grow, with his brush in his hand. For a number of years, he painted the faces and fashions of the passing eras. He observed and rendered his friends, his beautiful wife, and soon his growing daughters. He discovered and mastered the shapes and intersections of colors and limbs, fabrics and hairstyles as they passed before his eyes. Sometimes he used a camera lens as a point of reference, at other times people posed in his studio. And like the observational painters before him, he painted himself.

Lawrence Baker was born in Jacksonville, Florida, in 1947, and has lived and worked as an art instructor in the Cleveland municipal school system for more than half his life. Despite challenges of all kinds, he has in fact achieved a notable career in the visual arts. Although not yet “famous” in the *Art in America* centerfold way, or in an international art fair sense, many institutions, collectors, galleries, and curators around the country have taken note of his accomplishments.

The ups and downs of Baker’s eventful life are detailed in a fascinating book, *Middle Passage: The Artistic Life of Lawrence Baker*, which Baker coauthored with the artist and writer Louis B. Burroughs, Jr. Published in 2013, the book’s laconic, mainly first-person account of growing up and coming of age brings to life the desperate, paranoid atmosphere of 1950s Jacksonville. Raised in part by his mother Chilonia—a hardworking and, Baker concludes, courageous woman of Gullah Geechee heritage originally from the South Carolina coastal region—and by an alcoholic older brother (who introduced the young boy to the world of drawn images), Baker faced challenges beyond even those presented by racial prejudice and economic hardship.

Baker observes, “You set goals in your life. I’ve achieved some of the things I wanted to do.”

One of these was to find his long-absent father, who was known to live in Cleveland. Another was to become a professional artist.

Louis B. Burroughs, Jr.’s book goes into some detail about selected periods and moments in Baker’s life. These highly readable and engaging tales are adaptations of Baker’s own accounts, interspersed with a loose history of African American art, from the early days of slavery through the Black Arts Movement, all the way to Jean-Michel Basquiat and Kara Walker. Baker’s influences along the way included at least one of his teachers at KSU, the venerable Joseph O’Sickey who became a friend and mentor, and Alfred Bright, the African American abstract expressionist painter who taught generations of students at Youngstown State University. During his college years Baker also admired and had a chance to speak with Alex Katz, who encouraged his work and advised him to experiment with style.

His first solo exhibit, held around the time he earned his MA,



was mounted at the Springfield Art Museum in Springfield, Ohio, in 1980. That show was a vindication and a well-earned tribute to a very promising artist. Yet, as he notes in his book, it was followed by a long string of rejections.

During more recent decades, while he was steadfastly teaching in Cleveland’s public schools (he retired in

2005 after nearly forty years), he was accepted into dozens of prestigious exhibitions around the country, presenting his work in many solo exhibitions. Venues included the Erie Art Museum, Cleveland State University, Massillon Museum of Art, Alabama A&M University, and on three occasions at Karamu House. His work is preserved at the Artists Archives of the Western Reserve, and it should also be mentioned that Baker was awarded a grant for 2017-18 by the Pollock-Krasner Foundation of New York—one of the more prestigious badges of recognition available for artists in our time.

But it’s the work that matters. Some years ago Baker stopped painting and began devoting his energies to works in graphite—large drawings made on heavy fine art paper. Some show the human figure (there’s an hypnotic self portrait), though most are depictions of weeds and fields, or trees and the forest floor. These are pictures that demand the viewer’s attention almost as if they were made as performance pieces rather than mere drawings.

They’re puzzling, because they avoid the choices that most artists would make, given the subject matter. Rather than imposing compositional strategies, like a push-pull dynamic, to capture the eye, Baker presents each stick and stone, root and rock and branch as they lie and tumble through the seasons, bound in their discreet forms. Baker’s drawings are meditations, rather than exercises, and their artistry lies in the force of concentration that they can communicate, and the more subtle movements that begin (almost) to shudder and crawl from one inch of cream-colored paper to the next.

To sit in the woods and draw can introduce the eye and the hand to the earth. It’s a manner of seeing that slows the great centrifuge of the modern world, modifies the gravity and weight of things and restores them, somewhat at least, to themselves. Probably Baker’s result, which seems almost like musical notation, could not be achieved with paint and color. Certainly, in his hands the X-ray quality of the drawn line is able to speak of stillness and motion in one sharply taken, long-held breath. This, it may be, is part of Baker’s contribution to fine art, to another way of seeing. ■

CLEVELAND PHOTO FEST 2019

by Bruce Checefsky

Terminal Tower by Margaret Bourke-White, taken in 1928, may be the most famous photograph of Cleveland. The second-most famous is Paul Tepley's photograph of fans rushing onto the field during Cleveland's Ten Cent Beer Night promotion on June 4, 1974, which drew 25,134 fans to Cleveland Stadium for the night game. Tepley, of the *Cleveland Press*, was the only photographer on the field in the ninth inning. A losing team with an ugly stadium, the Indians mounted a late rally to tie the game when all hell broke loose and fans rushed the infield. Texas Rangers and Indians players used baseball bats to beat back the fans. Professional baseball has never been the same since.

What distinguishes a masterpiece from a photograph taken on a night at the ballpark? A matter of taste and a whole lot of other things like exhibitions,

museums and commercial galleries, published reviews and magazine articles, agents and representation, prevailing art market prices, social media endorsements, and more importantly, chance. Being in the right place at the right time. Margaret Bourke-White made her infamous photograph on a day in Cleveland when the pollution was so thick it blocked out the sun, and Paul Tepley, caught in the middle of a spontaneous riot, captured a

moment in professional sports that changed history.

We are in the midst of a revolution in photography. How will smart phone cameras change fine art photography, and what impact has the ease of taking pictures had on the photographic industry? With social media platforms directing the flow and, worriedly, the content of our public images, what is the state of fine art photography today? Cleveland Photo Fest is ready to answer these questions and more.

Established in 2019 as an annual event for the benefit of the Greater Clevelanders who support photography as a fine art, their mission is to strengthen the appreciation of photography as a major force in today's visually driven culture. Exhibitions, publications, educational and fellowship programming are at the

core of their active engagement with the Cleveland community. In addition to the eight galleries under their direct auspices featuring fourteen different exhibitions, Cleveland Photo Fest will partner with approximately thirty local galleries and art-based communities to sponsor or incorporate CPF events. The Photo Fest will include more than ninety photographers from Cleveland, with several photographers from across the United States, and as far as London and India. Exhibitions, publications, educational and fellowship programming are at the core of their active engagement with the Cleveland community.

The Good Goat Gallery, IMAGES Photographic Art Gallery, Mac's Backs Books on Coventry, Orange Art Center, Prama Artspace and Gallery, Ingenuity Cleveland, McDonough Museum of Art, Buckland Museum of Witchcraft & Magick, and the Dodd Company are just a few scheduled venues.

Cutting Edge Cleveland, an inaugural exhibition of ten photographers will open at Good Goat Gallery in Lakewood September 6 through October 3. Other corollary exhibitions run throughout September and October, into early November.

"The most interesting aspect of what we've done is that every day brings a new contact and expansion of the project," said Herb Ascherman,

co-founder of Cleveland Photo Fest and, founder and director of The Cleveland Photographic Workshop since 1977. "Anyone can be listed in our brochures for free. Each of our shows has an opening, public lecture, and an educational event to promote the art of photography."

Cleveland Photo Fest exhibitions and lectures are free and open to the public. In addition to exhibitions, lectures, and workshops designed to enhance the art of photography experience, Cleveland Photo Fest will hold the First Annual Greater Cleveland Photography Sell and Show. The sale and show will be held at Lakewood's Good Goat Gallery on October 5 from 10:00am to 4:00pm, with a reception immediately following. This one-day, open-to-the-public, over-the-counter sale of photography,

We are in the midst of a revolution in photography. How will smart phone cameras change fine art photography, and what impact has the ease of taking pictures had on the photographic industry? With social media platforms directing the flow and, worriedly, the content of our public images, what is the state of fine art photography today? Cleveland Photo Fest is ready to answer these questions and more.



Cleveland Photo Fest founders (left to right): Jim Szudy, Laura D'Alessandro, and Herb Ascherman,

with no commission on the sale of works for this event, is a limited-space, \$50-per-table special event. At the end of the afternoon, each participating photographer will be invited to post four images on the gallery wall, which then become a featured exhibition for the remainder of the month of October.

"Unity Through Photography" could be the unofficial slogan for the Cleveland Photo Fest. Co-directors and photographers Laura D'Alessandro and Jim Szudy are planning for an incredible response from the Cleveland community.

"I want people to be inspired by photography. I want to introduce photographers to galleries and collectors, and I want to connect artists with other artists, and photographers to get inspired by other photographers," said D'Alessandro. "If you don't live with passion what else is there, right?"

Szudy searched for the right words. "I'm doing it because of

my love of the city, love of art, and specifically love of photography. The energy that we have as a team is something that I've never experienced before. It's truly been a magical journey and we're bringing the community together. You couldn't ask for anything better."

"I am a photographer. I have always been a photographer," said Ascherman. "I'm also a fourth-generation Clevelander. I was raised by a family that was public service orientated, with the understanding of using your best talents to promote those around you. This event is one of the greatest accomplishments of my career. That's not bullshit. It's really the essence of what the Cleveland Photo Fest is all about." ■

For more information go to clevelandphotofest.org.

ARTIST/ARTIST



SHAWN POWELL AND JANICE LESSMAN-MOSS

dialogue coordinated by Rebecca Cross

SHAWN INTERVIEWS JANICE

SHAWN POWELL: Talk about these newest works.

JANICE LESSMAN-MOSS: I tend to work in pairs by putting enough warp on the loom at one time for two pieces. The first will be these colors, and the second will have similar color relationships, with different hues.

SP: They're both striking.

JLM: Then I use my computer drawings to develop pieces, from templates of circles and within squares.

SP: Are they a diptych, or separate once they're off the loom?

JLM: Separate. But I made a conscious decision to allow them to be more compositionally linked. I focused on creating more color options with stripes. The bow-shaped element (part of the underlying circular motif) presents a shape that bounces around the field; in the other piece, I played with similar shapes that were less defined. So different relationships slow down the field a bit. Here, there is a more dynamic contrast between the hues and values, where the other is more muted. What fascinates me with textiles is the ability to create so many colors through optical mixing of the warp and weft.

SP: Why textiles?

JLM: I'm interested in structural variations in textiles, which rely on systems. It's an architectural process that builds form through the dimensional intersection of the warp and weft threads. Since the very beginning, I've emphasized the physicality of the plane: the weave structure as both a graphic pattern, and as a textural, tactile part of the field. And there's the love/hate relationship with the grid: weaving's underlying order also gives me something to push against.

SP: Do you draw them out by hand?

JLM: I used to do it by hand, a layering and tracing process that was different in terms of time and labor, but similar to how I construct compositions on the computer. In the virtual world, I can make decisions more intuitively, which allows for more discoveries. But I always build from the same matrix/foundation.

SP: The threads in the weaving break down the digital—which I love, because it shows the hand. What about these silver focal points?

JLM: These metal tapestry inserts evolved from earlier weavings which used resist-dyed shapes in the weft, and they reinforce stability in the underlying grid system. They're little

points of light, little markers—a kind of mapping of the field. And other elements can dance around them.

SP: These spaces center me in the work, allowing me to slow down and stop, which I enjoy. And because the rest of the field is so active, pulling shapes in different directions, they keep me centered.

JLM: That's exactly what I wanted to do. I love it: the sense of calm, or connection, to the whole piece. The waffle weave emphasizes the dimensionality of the structural motif, and the diamond (graphic) aspects. I questioned how it connects visually with the circle, and started to integrate additional angles in these pieces, to create larger diamonds that connect to the circular shapes, for a more integrated whole.

SP: The first pieces have more weight; the newer pieces are more open. Whether it's the material or the color, there's an expansiveness in the newer works.

JLM: And here, the metal sits differently—like stars, immersed in the field in a different way.

SP: What are your influences?

JLM: I'm inspired by painting. Valerie Jaudon is one of my favorites—I love her columnar shapes—and patterns by Philip Taaffe.

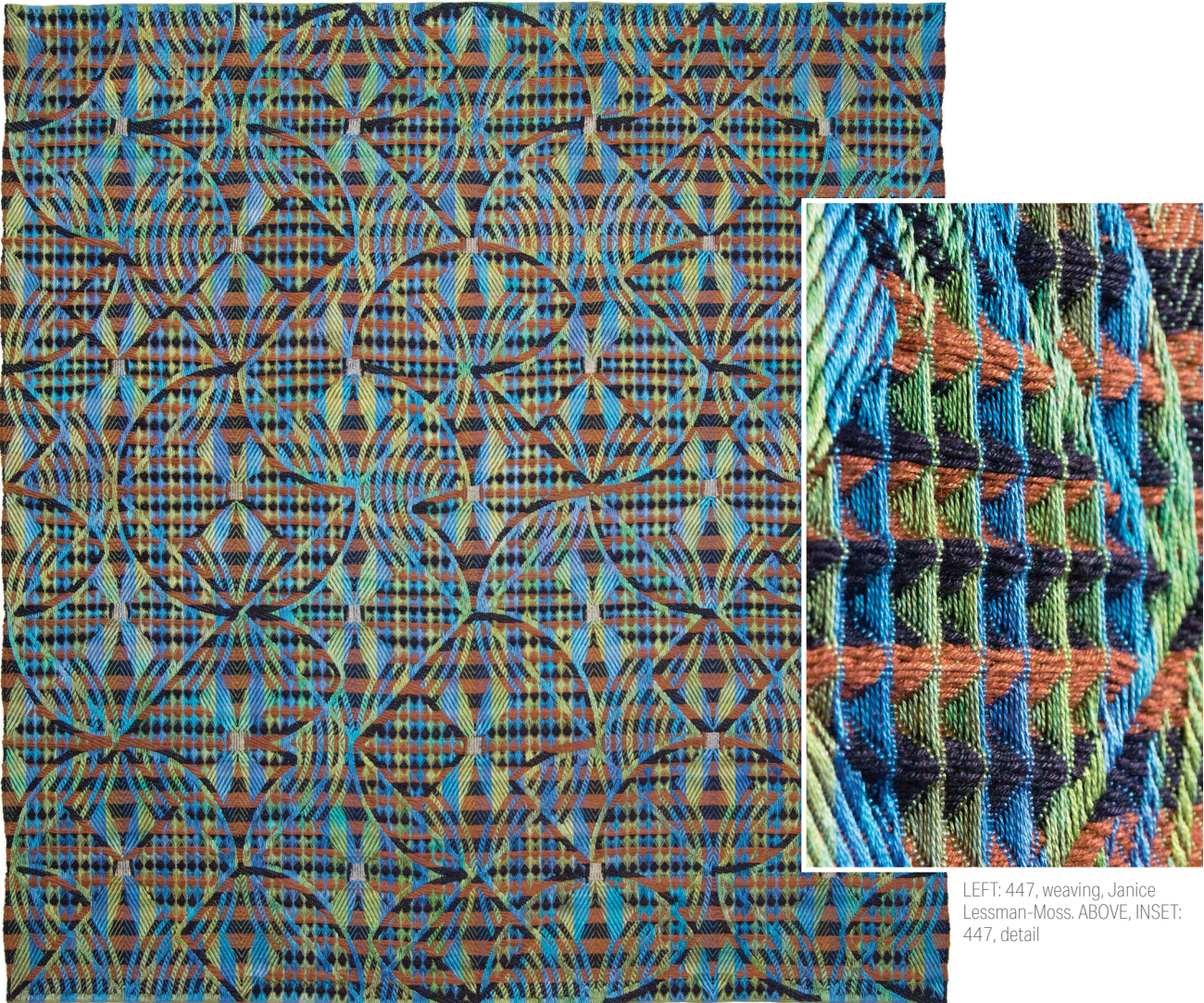
SP: Valerie was my colleague at Hunter College for a decade. She's fantastic.

JLM: Her work resonates with me because it's rooted in a very apparent structure, but she always manages to take you somewhere new. And her touch is amazing. I envy painters' ability to reveal the hand, as I try to do through the application of color. I always paint the dye on my warps, to create that modulation. I want some atmospheric play in the field.

SP: Sometimes when you get close to a painting, it gives itself away a little too much. And here it's the opposite: When I get close to these, I'm even more perplexed, because so much is happening on the surface, which makes me want to spend more time with it.

JLM: Thank you. It has that tactility, or sense of the hand, which is fantastic. I tell my students, if I can't figure out what they did, I'm excited, because that means elements are tightly integrated, creating a whole in a seamless way. I love having to puzzle it out.

SP: Whenever you start a piece, are you surprised at the end? Do you know what the colors are going to do?



LEFT: 447, weaving, Janice Lessman-Moss. ABOVE, INSET: 447, detail

JLM: Computer drawings give me fairly accurate iterations of what to expect, but never have the same quality. They give me the skeleton, but I must weave the piece to create that physical relationship.

SP: Structure and color are there, but it doesn't do justice to the actual piece.

JLM: And I will use silk in the warp and linen in the weft, where the silk is shiny and the weft is matte. I'm interested in how materials' reflectivity enhances relationships, too.

SP: Are you trying to create a certain mood or sensation with color?

JLM: I mostly think about color in terms of value. From a medium-value warp, I can place either dark or light in the weft for contrast, whereas high-value, contrasting stripes become too active right off the bat, and it's hard to find room for the subsequent structural pattern and weft color.

SP: How was your residency in Iceland last summer?

JLM: It was fantastic. I had my own studio on the river with a view of the ocean. The metaphorical connections between my abstract compositions and the dramatic geography of Iceland inspired a series of small weavings. They were constructed from circles, squares and lines, but through juxtapositions and computer-generated filtering, revealed more direct connections to topography. I would love to go back.

SP: I like the idea of how place can inform work. But your more abstracted pieces remain non-objective. They remain as shapes only, even though your brain wants to turn them into recognizable imagery. How you achieve a visual vocabulary devoid of external references, I find remarkable. I love it. Amazing. What are you reading now?

JLM: Mary Gabriels' *Ninth Street Women*.

These women are so focused, as they needed to be. It's inspiring.

SP: Beautiful. Wow.



Blackberries, by Shawn Powell

JANICE INTERVIEWS SHAWN

JLM: Shawn, is this a new body of work?

SP: All of this was made within the past four months.

JLM: I've never seen your circular paintings. Is this an installation of pieces, or are they diptychs?

SP: I started putting circular shapes in the paintings, and before that, I was using elements like puzzle pieces, squares or rectangles, creating windows within windows. Then I separated the circles from the paintings, so they could act as singular objects. Tondos were a playful move away from the canvases, meant to activate the space more, when I showed them in Brooklyn. I liked how they bounced around and had conversations with each other on the wall. I also like how the tondos hold the wall in an interesting way.

JLM: I like the conversation that they have. I'm interested in the stripes and the spatial relationships they impose, and how seeing the imagery through a field of stripes enhances color. Where do the images come from?

SP: I've been writing narratives alongside the paintings to create a setting for the work. In these, I've been (or the character

has been) marooned on an island—in this isolated space by themselves. They're unsure how they arrived there; they don't really know where they are. Are they imagining this? Is this a dream? It's a journal the viewer might find, about this person's experience on the island.

They're abstracted narratives, with a David Lynch/Alain Robbe-Grillet kind of vibe: non-linear and absurdist. This gives me more freedom in developing imagery for the paintings—especially with imagery that connects to hallucination or memory: something kind of murky. I'm not a screenwriter, so it's a more poetic version of a screenplay.

JLM: Even being rooted in something concrete (your narrative), you are using an incredibly vivid imagination to come up with this range of images—

SP: It's a struggle, because you're supposed to choose one language and stick with it. I've always had an eclectic sensibility. We discussed tension in work, as well, which I think we gravitate toward, because it undermines an initial reading of the work—and gives, instead, multiple readings, as any good art, literature or cinema strives to do. Like in Kubrick's *Barry Lyndon*, where it's a period piece, but he flips it on its head.

JLM: And yet the abstract language you're using—the push and pull between familiar shapes and abstraction—is like a mysterious puzzle.

SP: I want the viewer to piece it together, much like the character in the narrative. And I'm okay with things not making sense, in the end. I like the idea that when you leave, you don't completely grasp what's happening—which I think is what art can do. For instance, when I leave a movie theatre completely understanding what I watched, I never think about that film again. A movie that perplexes me will stick with me for weeks, months, years.

JLM: Who do you look at? Do you have favorite artists?

SP: I saw a *Hairy Who?* show in Chicago last year that was great. There was an informative Ron Nagle show in New York, and the Hilma af Klint show at the Guggenheim was fantastic. I look at cinema and read literature, which inspires my own narratives: Calvino, Michael Taussig, Robbe-Grillet, Antonioni, Tarkovsky, Michael Haneke, Carlos Reygadas...I could go on.

JLM: I do wonder if I would discern you even had a narrative. You have relationships between shapes that are quirky and provocative. Does creating that organic softness against the geometry foreground the conceptual relationships?

SP: The circles versus the rectangle: That's something I think about as a compositional/design aspect, which can carry conceptual weight.

JLM: You have a nice touch. Sometimes you're directly painting and other times you're masking, right? And working with airbrush...

SP: Anything goes.

JLM: You have a wonderful color sense. Tell me about it.

SP: It's intuitive. I have an idea of what might do, but it's always a surprise. I wanted to make the new work more subdued, but the



Doughnut and Fly, by Shawn Powell

high saturation always ends up finding its way into the painting. I use color to create a sensory experience indicative of the narrative, to help carry the mood and atmosphere.

JLM: Sometimes you push the scale of the tondo.

SP: Now that I'm in Ohio, I have more time and space to experiment with scale. I also wanted to see what these new, smaller paintings would look like when they become larger. The beach ball painting is essentially to scale, next to an umbrella at the same scale. When you look at something through a camera or on a movie screen, anything is possible: a button becomes the size of the theatre. Something on a microscopic level can become gigantic, and vice versa, which translates to a subversion of scale in the paintings, which can facilitate awkward relationships.

JLM: But sometimes you reference the ground in a more direct way, that is materially quite different.

SP: When I was writing the screenplay for a previous series, I thought about establishing shots, close-ups, etc. So, the idea was that you place a "close-up" of these sand drawings next to sand dunes seen from afar: the idea of zooming in and out, to help carry the narrative, and to provide various focal points.

And being in Ohio allowed me to expand the imagery. Getting time in the studio in New York is difficult. Every hour you're thinking, "Oh, I better make this a really strong painting." I found myself either repeating myself or being a little cautious about making rash decisions. Here, I can allow myself to paint whatever I want.

JLM: Shawn, I'm really excited to see your work. ■

MICHELANGELO LOVELACE: TRUE STORY

by jimi izrael





After 40 years making art, Cleveland-based Michelangelo Lovelace is finding an audience nationwide. In 2018, Fort Gansevoort Gallery in New York presented his solo exhibition, *The Land*. In fall, 2019, the gallery will present his work in a solo show at Expo Chicago. Lovelace credits a 2013 Creative Workforce Fellowship, the Maria Neil Art Project, and winning the Cleveland Arts Prize in 2015 as having given him a boost along the way. —Ed.

Painter Michelangelo Lovelace paints what he knows—the truth. Known to a few in Cleveland, his work is catching eyes nationally and abroad. Here, he talks about selling his first painting, talking sex with the late Reverend Albert Wagner, Beyoncé’s mom and how God got him an agent.

JIMI IZRAEL: You’re from Cleveland, yeah?

MICHELANGELO LOVELACE: Born and raised. Lived in the King Kennedy Projects, Garden Valley Projects. We moved around.

Ji: When did you discover your creative identity?

ML: I think I was going through elementary school at Mount Pleasant Elementary on Union and 116th. The teacher called for my mother to come up to the school because I wasn’t paying attention in class; all I was doing was drawing. She told me later that the talent I got was from her father, who I’d never met—my grandfather. He’d wanted to be an artist but he couldn’t because he was living in Columbus, Georgia, at the time, and it was not something a black man in his environment could pursue.

Ji: In 1985, you ended up going to Cleveland Institute of Art, but you didn’t graduate.

ML: Right. I had a teacher named Catherine Redmond and she took me to lunch and I told her—because life happens, man—that I was getting ready to drop out of CIA. I’d done a lot of abstracts but this was a turning point.

She said, “Just keep painting. No matter what you go through, use it as your subject matter.” And that’s what I did—started looking at my world around me and my life struggles, life ups and downs and things and painting about it. That’s when I started doing my Rodney King series, which was abstract, collage, pro-Black, “no peace, no justice”-type stuff.

Ji: When did you sell your first painting?

ML: I was walking down the street and this lady saw what I was carrying and was like, she said, “Oh, that’s very nice. Who did that?” I said, “That’s my first painting, dat, dat, dat, dat.” She said, “Oh, how much you sell it for?” \$50? She said, “Here.” She wrote me a check, took it right there and gave me \$50.

Ji: When did Cleveland’s fine art establishment discover you?

ML: [Filmmaker] Kahlil Pedizisai. It was a show at moCa called *In Plain View* with Reverend Albert Wagner and Virgie Patton.

Ji: How did that go?

ML: Well, I met the Reverend Albert Wagner there. For thirteen years he was a friend, a mentor, a confidant. It’s been about six,

seven years now since he passed. He just was one of those persons that I could talk to that knew what I was going through personally. We talked about everything besides art and personal life, how to be a man, sexual prowess, because he went through it all. From [that show], I got a write-up, the review from Steve Litt—he was critical, but he was fair.

Ji: Do you feel a part of the Cleveland art scene?

ML: No. I just feel like an outsider.

Ji: How did you finally get representation?

ML: God brought it.

Ji: God just knocked on your door and said, “Hey nigga, check this shit out...”

ML: No, no—I donated one of my great paintings, My Hometown, to the Cleveland Museum of Art. He just happened to be looking for artists to represent.

Ji: “He,” as in God?

ML: “He,” as in Adam Shopkorn, the owner of Fort Gansevoort gallery in Lower Manhattan, New York. He had a friend at the museum.

Ji: Okay.

ML: He had went online, saw my painting and was curious. He got a message to me saying that he was coming to Cleveland to see more of my work. On that day I waited, then saw a white guy get out of an Uber Lincoln Continental out front of my house.

Ji: Young white dude or older white dude?

ML: Young white dude—younger than me. I said, “Show me some New York ID before I let you in my house.”

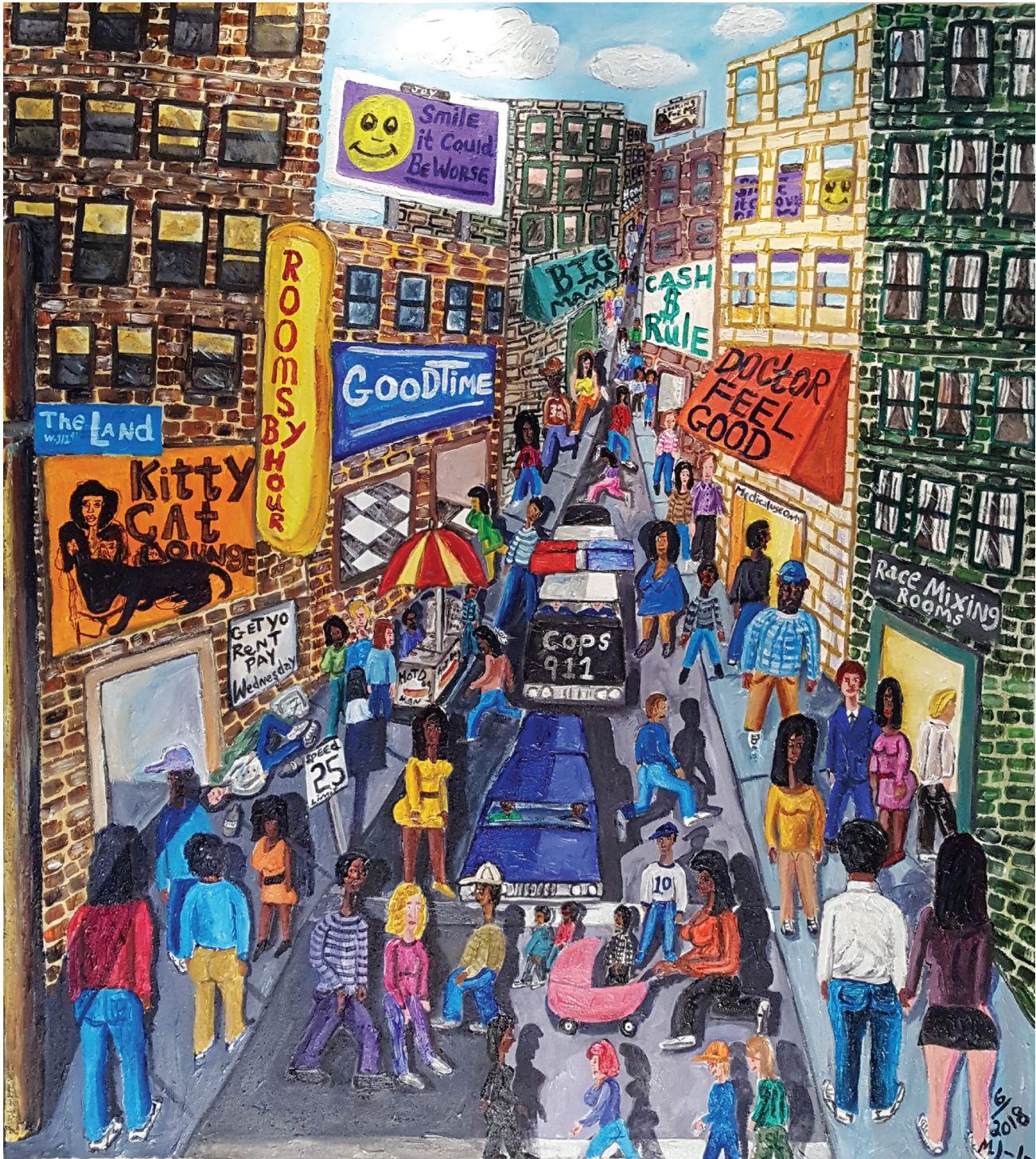
Ji: That’s what’s up. Can’t just let random white-hipster motherfuckers in your house—d’fuck is that?

ML: [laughs] Nah, I carded him. Then, I start showing him throughout the house, and we spent like four hours just looking through my art. He said, “I want you to come to New York and do a show at my gallery.” My wife Shirley was like, “Yeah—tell him yeah! Tell him you gonna do it!” He hired a transporter, a guy with a truck to come pick up the work. We did the show?

Ji: How’d it go?

ML: Sold 25 *paintings* [makes DOLLA DOLLA BILL rub with his fingers]. Since then, I’ve been in a show in Los Angeles, just got invited to be in a benefit with Tina Knowles, Beyoncé Knowles’ mother. Preparing for Expo Chicago. Sold work in Hong Kong. [BIG SMILE]

Ji: When’s your next show in Cleveland?



Paintings of Michelangelo Lovelace. COVER: *Starry Night Over the City* (Detail), 2019. PRECEDING PAGES: *In the Midnight Hour*, 2019. ABOVE: *Street Lingo*, 2018. All paintings acrylic on canvas.

ML: [shrugs] I don't know. Just waiting to see what happens.

Jl: Jesus—God got you a good fucking agent.

ML: See, what Adam told me that was different from anybody else had told me—he say, "There's about 500 billion people in

the world. All you need is a million of them to like what you do. And if we can find that million that like what you do, you can probably retire."

I was like, yeah. That sounds good. ■



DANA OLDFATHER IS OUT OF THE WOODS AT THE MCDONOUGH MUSEUM

by Brittany Mariel Hudak

Dana Oldfather, Family Bed: Snakes and Potatoes, 2018, oil, acrylic, airbrush, spray paint on linen 40×60 inches





Dana Oldfather, *The Laundress*, 2018, oil, acrylic, airbrush, spray paint on linen 72×60 inches

Dana Oldfather's paintings have always walked a fine line between abstraction and reality. Visual contextual clues could be found, if you dug deep enough—often hiding beneath her trademark bombastic layers of paint—but her new work, which will be on view at Youngstown State University's McDonough Museum of Art this fall, shows the artist at her most representational. With this comes a vulnerability that was perhaps not as noticeable before, but lends a new level of emotional acuity to her already intense work.

These new paintings are all windows into domestic life, motherhood, sexuality, and the frantic pace of daily life. Narratives peek out from layer upon layer of paint—more than Oldfather has ever used before. As she explained, "I started wanting the surface of

wallpaper, pots, pans, kitchen tools and a picture window hinting at a very separate world outside.

These images of a mother in service to her family are foils to a very different theme in the show, that of a mother reasserting and reclaiming her sexuality. In *Queen Bed*, for example, the towering diptych features a couple barely visible at the top of the composition, tussling about on a patchwork quilt. Again, the movement is tangible: feet, toes, naked buttocks, the swirl of motion of the quilt—and hints of the outside world flanking the periphery. A fleeting moment perhaps, but Oldfather captures it almost monumentally. The scale of the canvas and the shape of the composition has an almost religious connotation—like an altar to a private space where two partners can connect.

the painting to give more to the viewer, so I doubled the amount of layers, and added more marks and paint in those layers. There are acrylic pour layers, drip and splatter layers, drybrush, airbrush, spray paint, and wet-into-wet oil layers on top." And it shows. Take a close look at *Family Bed: Snakes and Potatoes* and revel in the delightful stringy mess of body parts, fingers, legs, feet, toys, etc.—a cluster of forms that calls to mind the difficulty of sleeping in the same bed as a spirited child, all knees and elbows.

Paintings like *The Laundress* and *The Dishwasher* are even more explicit—the hunched form in *The Laundress* tackles the seemingly never-ending flow of dirty clothing, a blur of motion beneath a glowing window and glow-in-the-dark stars that resembles a child's bedroom. *The Dishwasher* is hard at work in the kitchen, tackling piles of dirty dishes, with a toddler simultaneously clinging to her leg, hindering her movement. The water splashing, her hair flying astray, again the pace is very fast, and the eye delights in the panoply of imagery in the maelstrom—citrus segments,

Recently Oldfather was reading and thinking about how French women, in particular, view motherhood—how Parisians embrace women as being sexual, beautiful, and having their own needs, but don't separate these from their role as a mother. She explains, "There is a balance between the needs of a mom and those of the child. Whereas I, and I think many Americans, have a hard time reconciling these ideas. I'm not sure why that is, but making and putting these images out there helps me push through the feelings of shame and guilt I have about my body." Female artists over the years have addressed the complex relationship between being a mother and the female sexual body, from Mary Kelly's *Post-Partum Document* (1973–1979) to Judy Chicago's *Birth Project* (1980–1985), to Catherine Opie's *Self Portrait/Nursing* (2004, in the photograph Opie—overweight, naked, and tattooed—brazenly nurses her son Oliver).

For Oldfather, paintings like *No One Can Hear Us* show how she is literally grappling with reclaiming her sexual body after motherhood. It is a mess of limbs, a breast, hands, clutching, writhing, and perhaps most noticeably, two high-heeled shoes, sticking out of the melee like exclamation points. Far from the house, in the green of a field, construction barrels and wind turbines mark civilization being close nearby; the tryst happens far enough away from it all to be just out of earshot.

Borrowed Field similarly demonstrates a hasty sexual encounter—this time cozied up to a fire hydrant, in grass marked with little lawn flags—but the pile of bodies here borders on the grotesque. And it is in this mangled form that perhaps some of the guilt and the shame comes to the surface—having to steal encounters in strange, uncomfortable places, with the industrial urban world as a backdrop is very different from the comradery and comfort of *Queen Bed*.



Dana Oldfather, *The Dishwasher*, 2019, oil, acrylic, airbrush, spray paint on linen 72×60 inches

If you look at this body of work as a whole, you can see that Oldfather is striving for a somewhat elusive sense of equilibrium. There is tension, yes, but ultimately she is seeking a balance between her own needs and those of her child: "My greatest hope is that these images help other people trapped in this paradox know they are not alone, and ultimately, help change our culture so we can lead healthier lives as parents." ■

Dana Oldfather Out of the Woods into the Weeds will be on view at the McDonough Museum of Art, Youngstown, August 23–October 26. ysu.edu/mcdonough-museum

FINDING ACCESSIBILITY

Ups and downs on two of Cleveland's best-known art walks

by Moco Steinman-Arendsee

Once upon a time, in a notable European museum, I answered a broken chair lift by oozing down a flight of stairs into the Greek statuary room. There, I reenacted a scene from *The Ring* by dragging myself around, long hair trailing on the floor, staring up wistfully at the works of antiquity. After painfully pulling myself back up the stairs and into my wheelchair, we had only a few minutes before closing time to reach the designated disability exit, via an elevator that required management's keys to operate.

I swear we made it before the clock struck six; regardless, we found the doors chained shut and the elevator locked behind us. My trapped family watched through the window as a stream of patrons poured into the cobbled streets from the main exit staircase. Then the lights went out and the security system turned on.

This is the story of how I eventually set off the burglar alarms at a major museum, and how the security chief's dinner was interrupted because the night guard didn't have a key to the disability-access doors.

This is also a story about why I'm passionate about documenting the accessibility of arts venues. Disabled patrons need to know if they'll be wasting their time and energy going to an event they won't be able to enter. Likewise, non-disabled members of our art scene can benefit from a chance to imagine rolling a mile in another person's chair, so to speak, as a lesson in radical empathy.

As a wheelchair user, I present a recounting of my family's June experiments with two of Cleveland's finest art events.

ROLL ALL OVER WATERLOO

The Walk All Over Waterloo first-Fridays gallery hop is surprisingly accessible for an historic district. Limited-mobility visitors can access roughly half of the galleries. Waterloo Road has semi-regular curb cuts on both sides, and our service dog was welcomed in every gallery.

Wherever you park, you'll only have to cross Waterloo Road once each way to reach all of the wheelchair-accessible galleries. This guide starts at ArtiCLe, but could begin anywhere on the path.

ArtiCLe has the easiest gallery entrance on the Waterloo strip. There's completely flat access and ample space inside to navigate. Only a few of the title cards or art works were placed above my viewing level (a problem at most galleries since wheelchair users often see from a child's eye-level).

Slightly east is **Phone Gallery**, a literal phone booth mounted to the wall of Russ's Auto Care. The installations here require only



Steps that look small can be big barriers for many disabled gallery-hoppers, such as this ledge at Praxis Fiber Workshop on Waterloo.

the ability to see over the bottom edge (and there's space to back up for a better view).

Crossing to **Waterloo 7 Gallery / Schmidt Studio** is facilitated here by curb cuts on both sides. Don't be misled by the fence or camouflage from the sculpture garden; there's easy door access. Inside is crowded with colorful (and occasionally sharp) metal sculptures. Wheelchairs won't be able to navigate the entire



Waterloo 7 Gallery / Schmidt Studio on Waterloo

labyrinth, but there's a clear path through the center. A large studio dog greeted us, but he was entirely polite with our service animal.

Heading east, **Praxis Fiber Workshop** is only a few inches shy of wheelchair-accessible. The ledge is just high enough to stop many wheelchairs (and ambulatory people who can't lift their feet). Since it's en route, it's worth evaluating the entrance for yourself.

Trekking one-and-a-half-blocks to East 156th brings you to **Waterloo Arts Gallery**. When there's live music out front, it's a great place to park a wheelchair or find a seat (but note there's smoking here). While the front door of the gallery has a step, it is wheelchair-friendly via the "secret" entrance around the corner on East 156th. Just past Callaloo Café, enter the (currently) unlabeled door, pass the water fountain, take the hallway on the right to the bright yellow door, and finally you'll find yourself in the office with a direct door to the gallery. (Waterloo Arts reported that signage to clarify this route is in the works when I talked to them in June.)

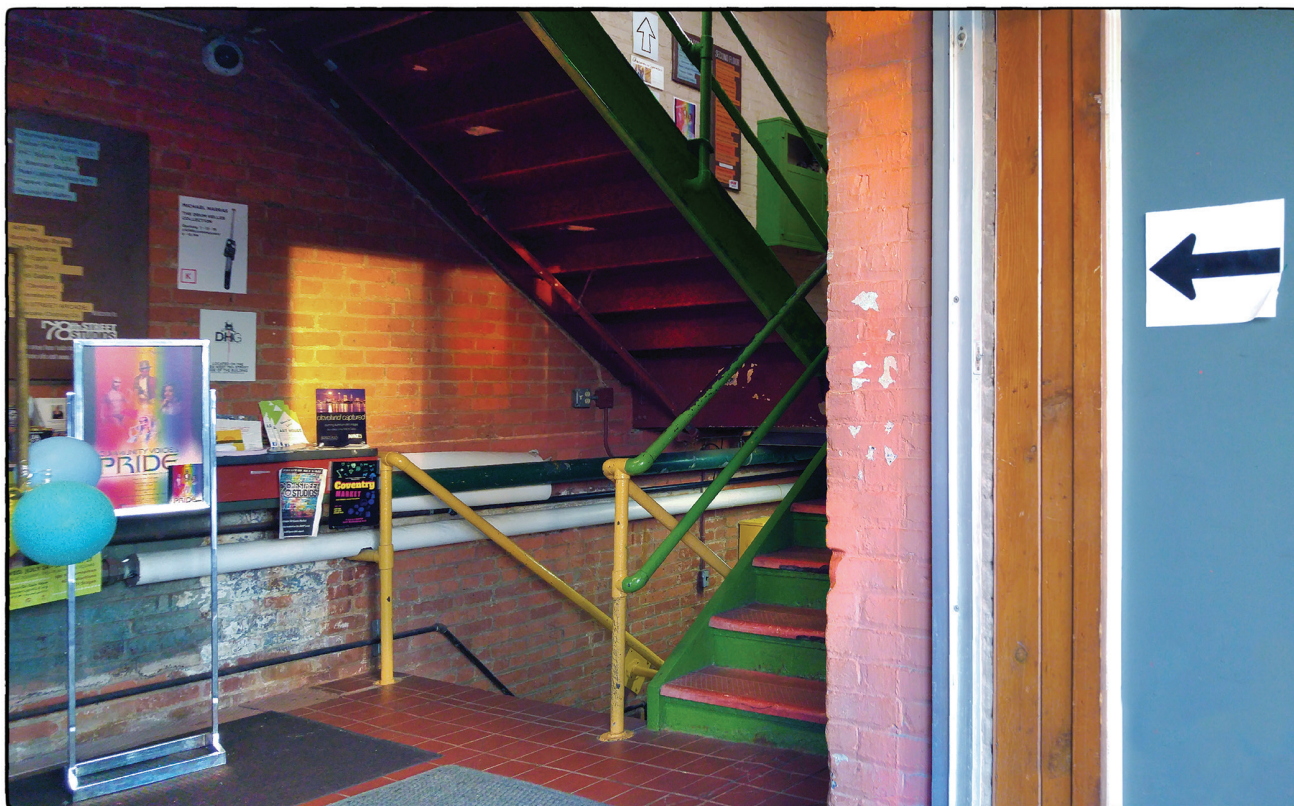
A four-block hike gets you to **Framed Gallery**, shortly before East 160th. This gallery is notable for featuring African American art (from paintings to pottery) and for the accessible entrance. Despite the raised entryway, there's a concrete ramp instead of stairs, plus a doorbell in case you need assistance.

Finally, it's just one block to the final wheelchair-accessible studio: **Matt Shiffler Photography**, featuring skillful and social-ly-conscious travel photos and world portraiture.

DEFINING ACCESSIBILITY VS. ACCOMMODATION

ACCESSIBILITY: Both abled and disabled individuals can access and utilize the space or event equally well. The primary responsibility of planning for accessibility goes to the owner/director/manager.

SPECIAL ACCOMMODATIONS: Abled individuals can access and utilize the space or event freely. Disabled individuals need to make special arrangements to access the space, and frequently their access requires unique limitations or risks that abled patrons won't experience. The primary responsibility of planning for accessibility goes to the disabled person.



The entrance at 78th Street Studios

CINDERELLA AT 78TH STREET

Third Fridays at 78th Street Studios has been widely acclaimed as the best art hop in Northeast Ohio. Despite having shown my work there from time to time, I've never actually attended the event because the entrance opens directly to staircases. Word-of-mouth from curators assured us that an elevator *existed*, but there are no signs identifying accessible entrances nor information posted about what to do if you can't use the stairs.

My failed attempt to gallery hop in June was quite a story in itself, but I'll skip to the ending where management gave us the following information: There are disability accommodations available if arrangements are made in advance. There is an external wheelchair lift, locked for security purposes, located in the parking lot near West 80th. Disabled visitors are advised to call ahead (440.503.5506) to make a wheelchair lift reservation to access the first floor. When ready to access the second floor, they should go to the freight elevator and call management again to have someone come operate it. Repeat for each floor.

While we weren't able to test this system, we can identify some potential problems. First, the staff with wheelchair lift access may leave at 9pm sharp when the building officially closes. We were told it was too late to start entering the building via wheelchair lift at 8:45pm. However, some of the private

businesses in the building have after-hours events. While those businesses are able to operate the lift and elevators, they may not always be on call to do so. (Sadly, we therefore couldn't attend the Pride party.) While many folks will still be schmoozing or heading to after-parties at 9pm, disabled visitors should prepare to leave early to make sure the elevator operator doesn't leave first. It's also worth noting that it took half an hour for someone to meet us at the lift after a curator reached them on our behalf—honestly, a reasonable timeframe for any staff member to wrap up whatever they were doing and trek across the complex, which could mean a lengthy wait for lift service each time it's needed.

The infrastructure exists to make the 78th Street Studios accessible since there is a wheelchair lift and freight elevators. Information about the location and availability of those facilities needs to be clearly posted at the entrances (plus included in print and online materials), and the elevators either need to be unlocked and adapted for use without assistance or to have dedicated elevator operators. After all, no other community member needs to schedule an appointment to participate in the gallery hop or to call management for permission to move between floors. Just as importantly, under the current accommodation model, a single member of management isn't equipped to



The exterior, locked wheelchair lift at 78th Street Studios

The good news, of course:
Management has expressed
a willingness to accommodate
people who make advanced
arrangements.

support the level of usage that would occur if Cleveland's disability population was being adequately supported.

The good news, of course: Management has expressed a willingness to accommodate people who make advanced arrangements—so if you've hesitated to visit 78th Street, please do try. If you've struggled with the stairs, know that the elevator isn't just an urban legend. While the lack of open accessibility (and prospect of being stranded on any given floor) may be daunting, this location has many benefits by virtue of being under one roof, such as protection from the weather, shorter distances between

neighboring galleries, and smoother walking/rolling surfaces compared to Cleveland's aged sidewalks.

Just remember the Cinderella rules: You can't go to the ball without first calling your fairy godmother, and you must leave before the clock strikes closing time or your elevator might turn into a pumpkinkin. ■

This is the second of four articles discussing disability and art in the Cleveland scene. We want to hear from you! Please send questions, feedback, and disability/art stories to CripplepunkArt@gmail.com. This series is supported by an Artists with Disabilities Access Program grant from the Ohio Arts Council. 78th Street Studios proprietor Dan Bush wrote a letter supporting CAN in its application for that grant.

Management at 78th Street Studios is planning to install signs to clarify hours and procedures for using the wheelchair lift and elevators.

FALL 2019 EVENTS

by Anastasia Pantisios

CONTINUING EVENTS

THROUGH AUGUST 31

Fresh Air

Exhibition featuring the work of 15 area artists inspired by outdoor views around Northeast Ohio
YARDS PROJECT SPACE

THROUGH AUGUST 31

Moonlight in the Gates

Throughout 2018, photographer Michael Weil spent several nights locked inside Lake View Cemetery (with their knowledge and permission) during each full moon, shooting the monuments, statues, mausoleums, gravestones, and their extensive natural surroundings during all seasons and weather conditions. He'll be showing the prints at his Cleveland Heights gallery, as well as installing 45 large prints outdoors throughout the cemetery, on view through the fall of 2020, in honor of Lake View's 150th anniversary.

FOOTHILL GALLERIES OF THE PHOTO SUCCESSION

THROUGH SEPTEMBER 1

Accessible Expressions

MASSILLON MUSEUM

THROUGH SEPTEMBER 2

Double Takes: Historic and Contemporary Film + Video

MOCA CLEVELAND

THROUGH SEPTEMBER 6

Creative Artists Association

THE GALLERY AT LAKELAND

THROUGH SEPTEMBER 6

(g)LOSSY: Glitch compressed photography + mixed-media works of art by Liz Adams

Part of Cleveland Photo Fest. Artist talk 6-10 pm August 30

GALLERY Ü CLEVELAND

THROUGH SEPTEMBER 7

Environmental Impact: Stress, Hope, Transformation

Inspired by a series of paintings by artists Laura and Gary Dumm depicting in vivid, pop art-style images the impact of climate neglect and environmental pollution, Artists Archives put together this show addressing how we relate to our natural surroundings, for good and bad. Five of the Dums' pieces are joined by felted roadkill sculptures by Tatiana Athena Gracyk, Lisa Kenion's bronze sculptures, Gwen Waight's constructions assembled from beachcombing finds,

Maggie Denk-Leigh's simple lithographs of nature, photographer Keith Berr's striking commercial-style photos intended to enlighten people about the destruction of the Bonneville Salt Flats, Stuart Pearl's photos of the transformation of Acacia Golf Course into a natural space, Marty Huehner's ceramics, Barbara Gillette's paintings of suburban sprawl and Palli Davene Davis' mixed-media sculptures.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH SEPTEMBER 8

Amber N. Ford: Portraits

LISSAUER GALLERY, SHAKER HISTORICAL SOCIETY

THROUGH SEPTEMBER 8

Lines & Edges: Sue Cavanaugh, Elsie Sanchez, Barbara Vogel & Leah Wong

MANSFIELD ART CENTER

THROUGH SEPTEMBER 8

Mernet Larsen: The Ordinary, Reoriented

Florida-based artist Mernet Larsen, now 79, didn't start showing her work extensively outside Florida until she retired from teaching in 2003, and this show at the Akron Art Museum is her first museum show. Her distinctive paintings combine influences from surrealism, pop art and Japanese art, with their wooden, block-like figures arranged at impossible angles that lend a strangeness to what ought to be ordinary situations.

AKRON ART MUSEUM

THROUGH SEPTEMBER 13

Into the Ether: Photography by Laura D'Alessandro

Part of the Cleveland Photo Fest

TOAST IN GORDON SQUARE

THROUGH SEPTEMBER 14

Flourish: Melissa Haviland, Melissa Harshman, Ann Marie Kennedy, Adrienne Slane

Workshop Instructors Exhibition Part II

MORGAN CONSERVATORY

THROUGH SEPTEMBER 20

The World We Don't See: Infrared Photography

GALLERY +

THROUGH SEPTEMBER 21

Some Disassembly Required

MARIA NEIL ART PROJECT AT WATERLOO ARTS

THROUGH SEPTEMBER 22

A Lasting Impression: Gifts of the Print Club of Cleveland

CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 22

Cai Guo-Qiang: Cuyahoga River Lightning

CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 22

Dread & Delight: Fairy Tales in an Anxious World

AKRON ART MUSEUM

THROUGH SEPTEMBER 22

Water: Edward Burtynsky

CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 29

I Sing the Body

This show combines the work of established photographers with national reputations and young artists (including a couple of Clevelanders) just getting their start. Their takes on the human face and figure are contrasted, ranging from the well-known black & white close-ups of his own aging body by John Coplans (1920-2003), to the leaping, soaring figures that are a trademark of young Cleveland photographer Peter Larson, here installed high on the wall to emphasize their sense of hanging in space. All the works are from the collection of Transformer Station founders Fred and Laura Ruth Bidwell, and include pieces by Christopher Bucklow, Amber N. Ford, Myra Greene, Richard Learoyd, Lewis Morley, Zanele Muholi, Carla van de Puttelaar, Carlo Van de Roer, George Sánchez-Calderón, Paul Mpagi Sepuya, Matthew Stone, Lyndsy Welgos, Carmen Winant, and Sarp Kerem Yavuz.

TRANSFORMER STATION

THROUGH OCTOBER 5

Phyllis Fannin: Still a Family, Still Standing

Jackson Koch: Impressioni d'Italia: A Photographic Journey

BAYARTS

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN*. Enjoy the shows!

THROUGH OCTOBER 6

Medieval Monsters: Terrors, Aliens, Wonders

CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 6

Nature Photography: Forests, Garden and Friends

Part of Cleveland Photo Fest

CLEVELAND BOTANICAL GARDEN

THROUGH OCTOBER 6

Wayne Mazorow: Texture and Light

Part of Cleveland Photo Fest

CLEVELAND BOTANICAL GARDEN

THROUGH OCTOBER 11

George Kozmon & Guy-Vincent: Symbiology

CLEVELAND CONVENTION GALLERY

THROUGH OCTOBER 13

A Heritage of Harvest: The Industry of Agriculture in Western Stark County

MASSILLON MUSEUM

THROUGH OCTOBER 15

Darren Feist: London Fashions

Part of Cleveland Photo Fest

LIVE PUBLISHING GALLERY, MURRAY HILL SCHOOLHOUSE

THROUGH OCTOBER 18

Celebrating Art House's 20th year: The Artists of Art House: Art Teaches

78TH STREET STUDIOS GALLERY 215

THROUGH OCTOBER 27

Joe Vitone: Family Records

AKRON ART MUSEUM

THROUGH DECEMBER 1

Ama: The Gathering Place

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 15

Integral Insects in East Asian Art Shutter Speed

Japanese Dissent: Veiled and Unveiled Japan on Stage

Color woodblock prints and masks from Japanese theatrical traditions, including kabuki, nō, and bunraku (puppet theater), along with the ancient dance forms of bugaku and gigaku. Part of the Asian Autumn series of performances at Oberlin College.

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 22

Invisible Visible: Celebrating Audra Skuodas

When she passed away in January at the age of 78, Skuodas was a noted artist not just in Oberlin where she lived, worked and taught but throughout the region. A refugee from Lithuania following WWII, she spent her career exploring how interior and external realities mesh and contrast in her paintings, drawings and artist books with their strong colors and striking, often playful, usually abstract, patterns. She has called her work "an exploration of vibrational vulnerability: the invisible phenomena of incremental cause and effect." Oberlin's Allen Museum honors its hometown art star in this tribute show.

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 30

Xtinguish exhibition

CLEVELAND HOPKINS INTERNATIONAL AIRPORT

THROUGH JANUARY 5

Catherine Opie: The Outside-Inside

MOCA CLEVELAND

THROUGH JANUARY 5

Michelangelo: Mind of the Master

CLEVELAND MUSEUM OF ART

THROUGH FEBRUARY 9

Color and Comfort: Swedish Modern Design

CLEVELAND MUSEUM OF ART

THROUGH MAY 24

Afterlives of the Black Atlantic

Works by artists from Africa, Europe, and the Americas explore impacts of the Atlantic slave trade and its unresolved legacies.

ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 19

The Enchantment of the Everyday: East Asian Decorative Arts from the Permanent Collection

Glimpse into a different world, where the everyday object became something magical in the hands of artisans working in gold, ivory, jade, and cloisonné.

ALLEN MEMORIAL ART MUSEUM

23 **CAN Fall Issue Launch Party**
KINGS AND QUEENS OF ART/THE
ART PALACE

23 **Excavations: The Prints of Julie Mehretu**

Dana Oldfather: Out of the Woods Into the Weeds

Through October 26

MCDONOUGH MUSEUM

23 **Take a Good Look! Work by Brush High School students**

Part of Cleveland Photo Fest

Reception 6-9 pm

Through September 18

PRAMA ARTSPACE

24 **Notes from the Underground**
6 pm

LA COSECHA GALERIA

26 **Whitney Tressel: America Still | Department of Art Lecture Series**

5:10-6 pm

MCDONOUGH MUSEUM

29 **Annual Faculty Exhibition**
Through October 26

CLEVELAND INSTITUTE OF ART

30 **Untouched: The Digital Paradox**
Reception 6-9 pm

Ekphrastacy 7 pm September 26

Through October 13

HEIGHTS ARTS

30 **The Spirit of Clay: Works from the Permanent Collection**

Through October 20

CANTON MUSEUM OF ART

30 **Poetography: Photographers Interpret Poetry**

Part of Cleveland Photo Fest

Opening & poetry reading 6-8 pm

Through October 15

MAC'S BACKS IN COVENTRY VILLAGE

30 **Through Darkness to Light: Photographs Along the Underground Railroad**

Photographer Jeanine Michna-Bales spent more than 10 years researching the Underground Railroad, the paths that slaves took to try to escape to freedom. With identified sites such as safe houses acting as anchors, she documented more than 2,000 miles of territory in color photos, which are combined with memorabilia and narrative in this exhibit to tell the story of the approximately 100,000 slaves who took these anonymous routes in the middle of the night between 1830 and 1865.

Through October 20

CANTON MUSEUM OF ART



Beth K. Stocker
Art Gallery
Fall Exhibitions

Beth A. Bryan
Gallery Coordinator

LCCC Studio Art Faculty Exhibit
Mon., Aug. 26 – Thur., Oct. 3, 2019
Artists' Reception – Thur., Aug. 29, 2019 from 4-6pm

A Part of My Story
Fri., Oct. 11 – Fri., Nov. 8, 2019
Artists' Reception – Fri., Oct. 11 from 4-7pm

Art and Craft Holiday Mix
Fri., Nov. 15 – Mon., Dec. 16, 2019
Artists' Reception – Fri., Nov. 15 from 4-7pm

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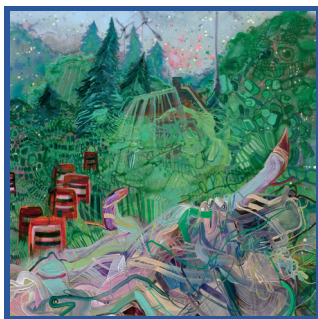
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101

McDonough Museum of Art
YSU's Center for Contemporary Art

DANA OLDFATHER

Out of the Woods Into the Weeds



Excavations: the Prints of

JULIE MEHRETU



WHITNEY TRESSEL

America Still



August 23 – October 26 | Public Reception | Friday | August 23 | 5-7pm

Visit our website or social media for additional programming | mcdonoughmuseum.ysu.edu

Tuesday – Saturday, 11am to 4pm | 525 Wick Ave, Youngstown | OH 44502 | 330.941.1400

John J McDonough Museum of Art | Follow Us on Facebook | Instagram and Twitter

Excavations: the Prints of Julie Mehretu is organized by Highpoint Editions, Minneapolis. Image courtesy of Highpoint Editions and Julie Mehretu.

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DEPARTMENT
YOUNGSTOWN STATE UNIVERSITY



- 5** **Material Cleveland**
Reception 6-9 pm
Through October 19
YARDS PROJECT SPACE
- 6** **Walk All Over Waterloo**
6-10 pm
WATERLOO ARTS DISTRICT
- 6** **ʌ̃ sə-kər ʌ̃ : An Artist Talk with José Rodríguez**
5:30 pm
The New York-based artist talks about growing up in an Afro-Cuban household and how those experiences inform his work. Rodríguez also tells of his encounters with African-based spiritual practices in New York, Cuba, and Brazil. Cosponsored by the Ellen H. Johnson Endowed Fund for Contemporary Art. Reception follows talk.
ALLEN MEMORIAL ART MUSEUM
- 6** **Cutting Edge Cleveland: 10 Local Photographers Who Work Beyond Their Imagination**
Reception 6-9 pm
Through October 3
GOOD GOAT GALLERY
- 8** **Berea Arts Fest**
DOWNTOWN BEREA
- 9** **Fall classes start**
VALLEY ART CENTER
- 11** **Emerging Performance Artist: Dick Von Kiel: aleatoric composition for programmed audio files**
5:30-6:30 pm
MCDONOUGH MUSEUM
- 11** **Transformations: Work by Dr. Unni Krishnan Pulikkal of Kerala, India**
Part of Cleveland Photo Fest
Opening 5:30-8 pm
Through October 8
FOOTHILLS GALLERY OF THE PHOTO SUCCESSION
- 11** **Columbus Crossing Borders Project**
Reception & screening of documentary *Breathe Free*: 3 pm September 11; 5 pm September 12
This exhibit and documentary film, the brainchild of visual artist Laurie VanBalen and filmmaker Doug Swift, features the work of 34 artists and a film crew, working collectively to address the situation of the millions of people in the world who are fleeing war, political and ethnic persecution and violence. It includes the stories of refugees shared on film and interconnected paintings responding to their stories to create a "visual collage" of their strength and determination to endure hardships, separation and hostility to seek out a better, safer life for themselves.
September 11 & 12
THE GALLERY AT LAKELAND
- 12** **Made in Cleveland: Artists Archives of the Western Reserve**
Reception 6-8:30 pm
Through October 17
TRI-C EAST GALLERY
- 12** **Artist-in-residence talk: Matt Liddle**
7 pm
MORGAN CONSERVATORY
- 13** **Walkabout Tremont**
5-10 pm
TREMONT
- 13** **Darius Steward**
Reception 5-7:30 pm September 13
Artist talk 10:30 am September 14
Darius Steward's watercolors are all about the black body and its relationship to its surroundings. His figures—often black boys, a stand-in for his own experiences growing up in East Cleveland—are poignant, but the space in which he places them is an expressive element in its own right. Steward came to a lot of local art lovers' attention as part of the stable at former Bill Busta Gallery. Since then he's shown his work at Zygote Press, Tregoning & Company, and the Maria Neil Art Project. This is his first show at Bonfoey.
BONFOEY GALLERY
- 13** **Artist Inventory Challenge**
7-10 pm
ART HOUSE
- 13** **Avenue of the Arts**
SUPERIOR ARTS DISTRICT
- 13** **The Peer Show**
Reception 5-9 pm
Through October 25
CLEVELAND PRINT ROOM
- 13** **Spotlight: Jamie M. Richey**
Reception 6-9 pm
Through October 27
HEIGHTS ARTS
- 13** **Masters of Portrait Photography: 12 Cleveland master portraitists**
Part of Cleveland Photo Fest
Reception 6-9 pm
Through November 18
ORANGE ART CENTER
- 13** **Comix**
Reception 6-8 pm
Through October 16
VALLEY ART CENTER
- 13** **Liu Wei**
moCa is mounting the first solo museum show by this 47-year-old Beijing-based artist who is well known in his own country. Working in a variety of media including painting, photography, sculpture, installation and video, he addresses China's rapid urbanization and the warp-speed transformation of its landscape with its giant megalopolises, and the human impacts of that change. Much of his work features architectural forms or deconstructed household items, mostly produced in his workshop by fabricators he oversees. The moCa show will feature both new and existing work to give viewers a sense of the scope of his career.
Through January 5
MOCA CLEVELAND
- 14** **Foreign Affairs: Elke Daemrich & Jens Küster**
Reception noon-3 pm
Through September 20
ZYGOTE PRESS
- 14** **Moondance Benefit**
BAYarts' biggest annual benefit attracts hundreds to eat, drink, dance and be merry under the stars.
BAYARTS
- 15** **Upheaval: Richard Margolis**
Part of Cleveland Photo Fest
Civil rights, anti-war & Ku Klux Klan photos of the '70s.
Reception 2-5 pm
Through October 12
IMAGES PHOTOGRAPHIC ART GALLERY

19 The Skull & Skeleton in Art VI: Folk Art to Pop Culture

This biennial show, curated by Lakeland gallery director Mary Urbas, features the work of more than 100 local, regional and national artists in a variety of media. One of the highlights is the costume party/artist reception/boneyard market, taking place 6-9 pm October 24, when visitors can meet the artists and purchase additional work that's not on the walls.

Through November 8
THE GALLERY AT LAKELAND

19 Material Cleveland Art Bar 6-8 pm

YARDS PROJECT SPACE

20 Third Friday 5-9 pm

78TH STREET STUDIOS

20 seenUNseen

Reception 5:30-8 pm

Through November 16
ARTISTS ARCHIVES OF THE WESTERN RESERVE/THE SCULPTURE CENTER

20 Beyond the Camera: Manipulated photography-based imagery

Part of Cleveland Photo Fest

Reception 6-9 pm
Through October 24
PRAMA ARTSPACE

20 Brian Mouhlas: Cultural Mysticism

Reception 5-9 pm

Through November 1
HEDGE GALLERY

20 Tim Shuckerow Retrospective

Reception 5-8 pm

Through October 25
FLORENCE O'DONNELL WASMER GALLERY AT URSULINE COLLEGE

20 Mad: Mix: mixed media work by Liz Adams and Sean Wheeler

Part of Cleveland Photo Fest

September 20 & 21
FIREFISH FESTIVAL, LORAIN

21 CAN Journal Benefit: Shout from the Rooftop

WORTHINGTON YARDS

21 ART: Short for ARTiculation 2 pm

Presented by the Young Friends of the Cleveland Museum of Art, Column & Stripe, and the Cleveland Photo Fest, this interactive panel discussion features Cleveland Photo Fest co-director Herb Ascherman and participating photographers Linda Butler, Donald Black and Dr. Unni Krishnan Pulikkal, talking about photography as creative expression, from 19th-century techniques to today's smart phones. The audience is invited to take part via an interactive website and digital images on their phone.

CLEVELAND MUSEUM OF ART LECTURE HALL

21 Collard Green Cook-off, Arts & Music Festival

EDWARD E. PARKER MUSEUM CREATIVE ARTS COMPLEX

22 Benefit Brunch honoring Douglas Max Utter

On the heels of his large retrospective show, *Falling from the Sky of Now*, at HEDGE Gallery earlier this year, ARTneo's annual fundraiser honors one of Cleveland's best-known artists, whose productivity and creativity stretch back to the early 1970s, and continue unabated. He's also known for his support of the area art scene through his prolific and insightful writing about art.

ARTNEO

23 Fall classes begin

ORANGE ART CENTER

24 24th Annual MAD About the Arts Benefit

7-10 pm

Tickets \$50/\$75

MCDONOUGH MUSEUM

25 CLEVELAND ARTS PRIZE AWARD CEREMONY

6 pm

Tickets \$75-\$250

CLEVELAND MUSEUM OF ART

26 Untouched: The Digital Paradox

Ekphrastacy 7 pm

On view through October 13
HEIGHTS ARTS

26 Artist-in-residence talk: Christi Birchfield

7 pm

MORGAN CONSERVATORY

27 Ingenuity Festival

The three-day Ingenuity Festival was founded in 2004 with the goals of exploring the intersection of the arts and technology and activating underused spaces. After moving to five previous locations, it settled into its permanent space at the large warehouse complex known as the Hamilton Collaborative in 2016. The ability to work in the space year-round has breathed new creative fire into the event and made it more interactive, with community workshops throughout the year and collaborations with other events and programs. And festival visitors should be prepared to participate as well as watch. This year's Ingenuity includes a photo show called *The Rhythm of Fashion*, a group show of music and fashion photography, part of the Cleveland Photo Fest.

Through September 29
HAMILTON COLLABORATIVE

28 Art Ventures featuring SoulCraft CLE Studios

10 am-noon

YARDS PROJECT SPACE

28 Ohio Watercolor Society

Reception 1-4 pm

Through October 27
MANSFIELD ART CENTER

28 Tremont Arts & Cultural Festival

September 28 & 29

LINCOLN PARK

- 2 Emmai Alaquiva | Department of Art Lecture Series**
5:10-6 pm
MCDONOUGH MUSEUM
- 3 Making Modern Japanese-Style Painting: The Past and Present of Nihonga**
Talk followed by reception 5:30 pm
Chelsea Foxwell, associate professor of art history at the University of Chicago, discusses Kano Hōgai's 1888 painting, Merciful Mother Kannon, which was reproduced on a cloisonné vase on view at the Allen. Foxwell explores the paradox of "modern" traditional-style Japanese painting and considerations for its future.
ALLEN MEMORIAL ART MUSEUM
- 4 Walk All Over Waterloo**
6-10 pm
WATERLOO ARTS DISTRICT
- 4 Tricia Kaman: From Life**
Reception 6-8 pm
Through November 1
SOLO CENTER FOR THE ARTS
- 4 Buchi UpJohn**
Reception 6-9 pm
FRAMED GALLERY
- 4 Chagrin Documentary Film Festival screening**
VALLEY ART CENTER
- 5 Sell and Show Show**
10 am-6 pm
Photo sale of local/national photographers. Part of Cleveland Photo Fest. Work on view through October 30.
GOOD GOAT GALLERY
- 5 Alternative Health Fair**
EDWARD E. PARKER MUSEUM
CREATIVE ARTS COMPLEX
- 5 12th Annual Benefit & Silent Auction**
5:30-9:30 pm
MORGAN CONSERVATORY
- 10 Silver Platinum Gold**
Alternative processes from the 19th century by local, national & international photographers. Part of Cleveland Photo Fest
Reception 5:30-8 pm
FOOTHILLS GALLERIES OF THE PHOTO SUCCESSION
- 10 Jeremy Raymer | Department of Art Lecture Series**
5:10-6 pm
MCDONOUGH MUSEUM
- 11 Walkabout Tremont**
5-10 pm
TREMONT
- 11 Air: Dinara Mirtalipova**
Reception 6-8 pm
Through November 22
ZYGOTE PRESS
- 11 Just Add Water: Sharon Pomaes Tousey & Robert Hartshorn**
Reception 7-9 pm
BAYARTS
- 11 48th Annual Juried Show Call to Entry closes**
VALLEY ART CENTER
- 12 Collecting Art Talks: Kerry Davis & Collecting African American Art**
1-3 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE
- 12 Nature Configurations: The Drawings of Sandra Benny**
Reception 5:30-8 pm
Through December 1
MASSILLON MUSEUM
- 13 Master/Apprentice: Imitation & Inspiration in the Renaissance**
Through February 23
CLEVELAND MUSEUM OF ART
- 17 Dana Oldfather | Lecture**
5:10-6 pm
MCDONOUGH MUSEUM
- 18 Third Friday**
5-9 pm
78TH STREET STUDIOS
- 18 Screw Factory Open House**
6-10 pm October 18
10 am-3 pm October 19
SCREW FACTORY
- 18 Reigning Rock: Music Photography of Joe Kleon & Anastasia Pantsios**
Reception 5-9 pm Oct 18, 2-8 pm Oct 19, noon-6 pm Oct 20
Two of the area's top music photographers present their work, with Pantsios showing black & white and color photos from 1970 to today and Kleon's digital work covering the last 15 years, with national artists such as David Bowie, Stevie Nicks & Taylor Swift, as well as local musicians. Opening weekend October 18-20 will feature a series of music-related events: book signings, live music, vendors, a caricature artist and oral history tapings with Cleveland music personalities including Michael Stanley.
Through November 20
SURVIVAL KIT GALLERY @ 78TH STREET STUDIOS
- 18 Printmaking as Resistance: Exhibition + Zine Library**
Reception 6-9 pm
Through November 16
MORGAN CONSERVATORY
- 19 Open World: Video Games & Contemporary Art**
Through February 2
AKRON ART MUSEUM
- 20 Artoberfest**
VALLEY ART CENTER
- 20 Tiffany in Bloom: Stained Glass Lamps by Louis Comfort Tiffany**
Through June 14
CLEVELAND MUSEUM OF ART
- 22 Maria Elena Versari | Department of Art Lecture Series**
5:10-6 pm
MCDONOUGH MUSEUM
- 24 The Skull & Skeleton in Art VI: Costume Party/Artist Reception/ Boneyard Market**
6-9 pm
THE GALLERY AT LAKELAND
- 24 A Day in the Life**
Reception 6-9 pm
Through November 23
YARDS PROJECT SPACE
- 24 Artists-in-residence talk: Denise Bookwalter & Lee Running**
7 pm
MORGAN CONSERVATORY
- 25 Tabitha Soren: Surface Tension**
Reception 7-9 pm
Artist Talk 1 pm October 26
Through January 19
TRANSFORMER STATION
- 25 Altered Landscapes**
Part of Cleveland Photo Fest
Opening & poetry reading 6-8 pm
Through November 30
MAC'S BACKS
- 28 Fall classes II start**
VALLEY ART CENTER

1 **Walk All Over Waterloo**
6-10 pm
WATERLOO ARTS DISTRICT

1 **Abi Salami: Enlightenment**
Reception 6-9 pm
FRAMED GALLERY

1 **Artists to Watch**
Reception 5-7:30 pm
Through December 7
BONFOEY GALLERY

1 **Holiday Store**
Open every day except holidays
Through December 30
HEIGHTS ARTS

1 **Life Preservers: Liz Maugans & Hilary Gent**
Reception 5-9 pm
Through December 6
MARIA NEIL ART PROJECT

2 **Artist Talk: Dinara Mirtalipova**
Noon-2pm
ZYGOTE PRESS

3 **Annual exhibition by the Beachwood Photography Group**
Part of Cleveland Photo Fest
Through November 30
CUYAHOGA COUNTY PUBLIC LIBRARY-BEACHWOOD

6 **Emerging Performance Artist: Uno Lady**
5:30-6:45 pm
MCDONOUGH MUSEUM

7 **Talk & musical reception**
5:30 pm
Students in the Oberlin Conservatory of Music perform selections of music from the Viennese school and other Austrian composers who were contemporaries of Gustav Klimt whose 1907 painting Pale Face is on loan to the Allen from the Neue Galerie in New York.
ALLEN MEMORIAL ART MUSEUM

7 **Foundations**
Reception 5:30-8 pm
Through May 7
CLEVELAND CONVENTION GALLERY

8 **Walkabout Tremont**
5-10 pm
TREMONT

8 **Community Culture Night with Elizabeth Emery**
7-8:30 pm
ART HOUSE

8 **Steven Mastroianni & Rebekah Wilhelm: Lines & Shadows**
Reception 5-9 pm
Through November 27
CLEVELAND PRINT ROOM

8 **48th Annual Juried Show**
Reception 6-8 pm
Through December 11
VALLEY ART CENTER

9 **Art Ventures: Balbo-Checefsky Studio Tour in Hough**
10 am-noon
YARDS PROJECT SPACE

9 **Kozo Harvest**
10 am-6 pm November 9
10 am-4 pm November 10

One of the distinctive features of the Morgan Conservatory is its kozo garden out back, where it grows this form of mulberry whose bark is used in Japanese-style papermaking. That bark is transformed into paper at the Morgan and used by artists working there to create projects that could be said to be a version of "farm to table." Now in its 13th year, the garden has been expanded to include other paper-producing plants as well as those that produce natural dyes. The community is invited to help harvest the kozo and learn more about how it's used.

MORGAN CONSERVATORY

13 **Open Projector Night**
5:30-7 pm
MCDONOUGH MUSEUM

15 **Third Friday**
5-9 pm
78TH STREET STUDIOS

15 **Pop-Up Exhibition: TaipaiXCle: Jr-Yun Lee**
Reception 6-8 pm
Through November 22
ZYGOTE PRESS

15 **Christopher Kier: Totem**
Reception 5-9 pm
Through January 3
HEDGE GALLERY

21 **Fulfilling the Eye: Anthony Eterovich**
Reception 5:30-8 pm
Through January 18
ARTISTS ARCHIVES OF THE WESTERN RESERVE

22 **CAN Winter Issue Launch Party**
ZYGOTE PRESS

22 **Founders Exhibition**
5-8 pm
ART HOUSE

22 **Fall Graduating BFA Exhibition**
Through December 14
MCDONOUGH MUSEUM

22 **Preview party: Holiday Fair**
6 pm
\$50 per person
MANSFIELD ART CENTER

23 **Professional Practices: Everything in its Place: Personal Archiving with Karen Eterovich-Maguire**
1-3 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

23 **Lori Waxman, The 60wrd/Min Art Critic**
Through November 25
ATNSC

23 **Holiday Shop open house**
9-5 pm
BAYARTS

23 **50th annual Holiday Art Fair**
Through December 22
MANSFIELD ART CENTER

30 **Small Business Saturday at the Screw Factory**
10 am - 4 pm
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GALLERIES AND ORGANIZATIONS

216 gallery

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Cleveland, Ohio 44114
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Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Aliberti Art Tile

3619 Walton Avenue
Cleveland, Ohio 44113
AlibertiArtTile.com
216.322.1097

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art at the School House

2026 Murray Hill, Suite 108
Cleveland, Ohio 44106
artattheschoolhouse.com

Art Books Cleveland

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Art Gallery at Beachwood Community Center

25325 Fairmount Blvd
Beachwood, Ohio 44122

The Art Gallery Willoughby

38721 Mentor Avenue, Suite 1
Willoughby, Ohio 44094
artgallerywilloughbyoh.com
440.946.8001

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland

15316 Waterloo Road
Cleveland, Ohio 44110
artinccleveland.com
440.655.6954

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the ArtCraft Building

2530-2570 Superior Avenue
Cleveland, Ohio 44114
facebook.com/
artistsofheartcraft
#artistsofheartcraft

Artists of the Rubber City

The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo

1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

the artseen

5591 Liberty Avenue
Vermilion, Ohio 44089
theartseengallery.com
theartseengallery@gmail.com
440.963.0611

Art Source

23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898

ATNSC: Center for Healing & Creative Leadership/ Ahksótha Gallery

11808 Cromwell Avenue
Cleveland, Ohio 44120
atnsc.org
216.712.0922

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative

2731 Prospect Ave
Cleveland, Ohio 44115

Cain Park

14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art

1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Carrington Arts

231 West Water Street
Sandusky, Ohio 44870
carringtonartsgallery.com
marsha@
marshagracycarrington.com

Cleveland Arts Prize

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery

1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room

2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Scribe Tribe

@ClevelandScribeTribe
@sanoizm
@DayzWhun
@misterson216
#ClevelandScribeTribe
#InspireYourCity

The Cleveland State University Art Gallery

1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Climb Cleveland Gallery

2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com

Community Partnership for Arts and Culture

1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

La Cosecha Galeria

5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Cuyahoga Valley Art Center

2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio

1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawnstekler.com
216.906.2501

Donna Marchetti Design

donnamarchettidesign.com

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio

1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Elevate Gallery

3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

Fawick Gallery

Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery

Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession

2450 Fairmount Boulevard,
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Cleveland Heights, Ohio 44106
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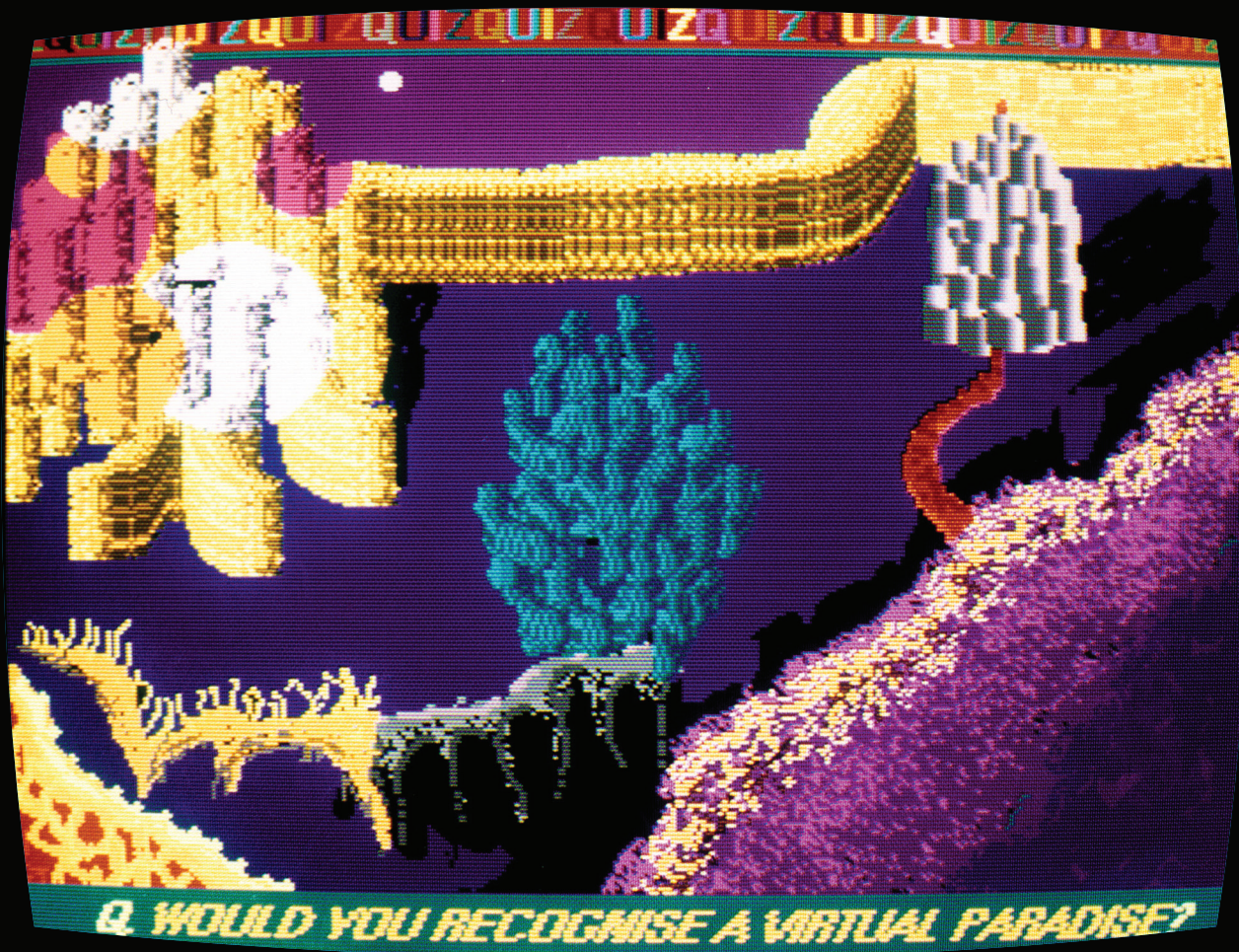
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